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To Beethoven.

BY C.

Yes, break, strong heart, and in thy music die,—
Die to the hearts that worship not with thee,
And live among thy peers, if such there be
Amid the throned Olympians on high.
Low, tender strains that breathe the passionate sigh,
And great assaults that set the spirit free,
And wild, heroic bursts of ecstasy,
And steadfast triumphs that can fate defy,
Through the wide ocean of thy music swell;
Strange, solemn meanings rush upon my soul
From depths unknown to me; to thy control
I yield, and in thy spirit I would dwell;
But where art thou, oh where, in silent space?
Shall Heaven bring me to thee, face to face?

Muscle Hall, 1872.—Woman's Journal.

Gossec.

[Translated from the French for Dwight's Journal of Music.]

IV.

Concluded from page, 402.

Gossec composed an innumerable quantity of patriotic songs, and took part in all the national fêtes of the period. I have already related how he composed his Hymn to the Supreme Being; to him also was due the music composed for the apotheoses of Voltaire and J. J. Rousseau, and the funeral march for the obsequies of Mirabeau. On this occasion, the tam-tam was employed for the first time. At that period there existed but one in France or perhaps in all Europe. It is impossible to express the effect produced by the introduction of this instrument, of which no previous idea had been formed. Whenever, during the march, which was performed by wind instruments, the prolonged melancholy sounds of the funereal tam-tam reached the ear, cries of terror and fright were heard from the crowd who pressed upon the steps of the cortège. This funeral march was performed also under the Empire at the obsequies of the Duke de Montebello. During the Revolution, Gossec wrote two pieces for the Opera, composed for the occasion, *Le Camp de Grandpré*, and *Le Siège de Toulon*. He had been made, conjointly with Sarrette, director of the municipal school of music which preceded the founding of the Conservatoire. But hardly was this latter created than Gossec was appointed one of the five inspectors, and all his time and care were devoted to the prosperity of the new establishment.

Up to this time the study of composition had been especially defective, because the theory had never been explained in a clear and precise manner. The Germans and Italians indeed had a system of regular harmony, but it had not been formulated in any method, nor in any particular work; the elements might be found scattered among various authors, and the school was in some sort traditional. In France it was far worse, the theory was false; it was based upon the ingenious but erroneous system of Rameau, that of the fundamental bass. Musi-

cians had generally adopted it, and its errors had been propagated for more than forty years before any of those who recognized and acknowledged them ever thought of correcting them. Instruction in composition was therefore carried on at the Conservatoire upon entirely opposing principles; thus Cherubini and Langlé taught after the Italian method, while Méhul and Eler had adopted the principles of the German school, and Gossec and Lesueur gave instruction in the French method.

Sarrette, director of the Conservatoire, was no musician, but he was, what in the case in question was far better, an excellent logician. He saw that it was impossible to have any proper instruction unless they could unite in adopting a body of doctrine. But who would undertake to formulate one? Gossec had had as a pupil a young musician of a subtle and ingenious turn of mind, reflective and somewhat cold, but clear and sagacious; this young man, having acquired from his master a theory with which he was far from being satisfied, determined to study the German and Italian systems. He resolved to blend the principles of the three schools in a work which should unite the best elements of each, and succeeded in composing a treatise upon harmony, which, while recognizing the theory of chords, not like Rameau, according to their algebraic origin, but after their rational and musical essence, reconciled the most contradictory ideas, and explained in the clearest and most intelligible manner the principles of an art, the acquisition of which had hitherto seemed the more difficult, because those whose duty it was to teach it found themselves incapable of explaining its elements.

Sarrette, as I have said, had convoked a sort of congress of composers and theorists. For six months they had been in session; always discussing, sometimes disputing, but making no progress, and the solution of the main question was almost despaired of, when the young man I have mentioned went to Sarrette and presented his work. Sarrette already knew Catel, for he it was, through some meritorious compositions, but as a theorist he did not appreciate him. He invited him to submit his method to this assembly of composers who could come to no understanding. These gentlemen were divided into three altogether distinct camps. Cherubini and Langlé represented the Italian school; the combatants for the German method were Méhul, the elder Rigel, Martini and Eler, while the French school had for its champions Gossec, Lesueur, Rey and Rodolphe. Catel presented himself modestly before this august tribunal to submit his work to them. He prefaced it by an address in which he showed both his wit and his modesty, affirming that, far from wishing to overthrow or build up one school more than another, his sole aim was to profit by the excellent principles he had found in each, and to unite them all in one system. This exordium disposed his

audience favorably toward him, and the reading of the treatise finished the work so well begun. Hardly had the theory deduced in the first pages been fully explained, when shouts of "Bravo!" and "Good!" from the Germans and Italians interrupted the reader every moment. The French meantime kept silence. When the reading came to an end, the Germans and Italians rose and said: "Those are precisely our opinions; that is what we wished, but were not able to formulate. Our doctrine is all there, it is that of reason and of truth."

"And you, gentlemen?" said Catel, delighted, turning toward the partisans of the French school.

"My child," said Gossec, stretching out his arms toward him, "for more than forty years I have been walking in darkness; you have opened my eyes to the light. Come, embrace your master, who will henceforth be your pupil."

Catel threw himself on the good old man's neck. The cause was gained. According to his promise, Gossec studied his pupil's method and made it the base of his own instruction.

At the foundation of the Institute, he was made a member, and was decorated with the Legion of Honor soon after the institution of that order. His glorious old age was devoted to instruction, and besides Catel, we may name among his principal pupils, Dourlen, Gosse and Panseron. In 1814, at the Restoration, the Conservatoire was temporarily suppressed, and its founder, Sarrette, retired with a pension. When the Conservatoire was re-opened, under another title and with a new organization, Gossec would not resume his functions, less perhaps, on account of his great age, than from a desire to share voluntarily the disgrace of his old friend and companion, Sarrette. Gossec was then eighty-one years of age. It was time for the hour of repose to strike for him, but he preserved all his love for musical art, and never ceased to be interested in it. He attended assiduously all the meetings of the Institute and read some remarkable reports. He lived in the Place des Italiens, and every evening his servant-maid, (he had long been a widower, and besides his conductress had no other society,) attended him to the theatre Feydeau, where he occupied the last seat on the balcony at the left of the spectator. The *habitués* carefully preserved his place, which was never let. If, by chance, it was occupied by some stranger or provincial ignorant of his habits, he would touch him lightly with the end of his cane: "Get out of the way," he would say, "I am Gossec, that is my place." There is not a single instance of resistance to that celebrated name; every one bent before the double royalty of age and talent.

However, by degrees his faculties declined; in 1823, his mind, formerly so vigorous and so penetrating, had become so much enfeebled that he scarcely recognized his oldest and best

friends. Sarrette watched over him constantly; he thought that a residence in the country could not but be beneficial to him. Intellectual life was entirely extinct within him; Paris could afford him neither comfort nor pleasure. Having no family, he was left entirely to the care of the servant who had been for many years accustomed to attend upon him. This woman was married, and she and her husband retired to Passy with the poor old man. His fortune consisted of his pension from the Conservatoire and his salaries from the Institute and the Legion of Honor. All his resources would die with him, it was therefore for the interest of his servants to prolong an existence to which they owed an unexpected benefit, for Gossec's income was given up to them, while his own wants required the expenditure of scarcely half that sum annually. Thus his last days were tranquil and happy, if we may call that life happy which is little more than vegetative. He preserved much of his physical strength and took quite long walks in the Bois de Boulogne. When he reached Ranelagh,

"Ah! ah!" he would say, observing the building, "that is the Opera-Comique, is it not?"

His conductress, careful not to contradict him, always agreed with him.

"Well! let us go in."

"Oh, no," she would reply; "you forget that to-day is Easter and they are not playing; we will come back to-morrow." The next day he would be told that it was Christmas or some other festival, and every day he went away happy in anticipation of the pleasure he was to enjoy on the morrow. Thus he lived upon illusions until his last hour. Was I not right in saying that he was happy to the last? He died at the beginning of the year 1829, having attained his ninety-sixth year.

The career of Gossec offers one peculiarity quite remarkable in the history of art. Fate willed that he should always precede in his career some man of genius who should come and seize the position he had attained, yet without Gossec's own labors having opened the way for his successor. A singular fatality raised him up unknown rivals from every corner of Europe. He began with symphonies, which ought at least to have secured him the supremacy in that style of composition, and when his celebrity seemed the most assured, the works of Haydn appeared in France. He composed a mass for the dead which passed for the masterpiece of the period, but as soon as that of Mozart became known, it disappeared in oblivion. Grétry and Gluck appeared just in time to arrest him in the career in which he had preceded them. He founded the first school of song which ever existed in France; hardly was the edifice commenced when the Revolution came and overthrew it, building upon its ruins the Conservatoire, an establishment of such brilliant reputation that it has caused the very existence of the modest school which preceded it to be forgotten. But one uncontested title remained to him, that of theorist, and his own pupil bore away from him this last crown. His ignorance of this species of injustice on the part of fate constitutes Gossec's highest praise. Not only was he not aware of it, he may be said to have seconded it by the kindly support he

always gave to the rivals who were to dethrone him. He it was who aided Gluck to accomplish the revolution which was to annihilate the musical system in which his works were written; he was the first to make known the compositions of Haydn, which condemned his own to an eternal oblivion. It was because Gossec had that quality so rare among artists, the love of art for its own sake, making always a complete abstraction of his own person and his own works. He was of the small number of those who rejoice at the success of another artist; he was one of those, in short, who see only brothers and not rivals in their competitors. Gossec was, perhaps, not a genius of the highest order, but he had immense talent. We can readily recognize this when we reflect on the imperfection of his early education, at a time too when there was no organized musical instruction, and when the few principles inculcated upon pupils rested upon foundations so false that it took no less trouble to forget them in practice than it had required time to learn them in theory. The compositions of Gossec may contest without too great disadvantage with the fresh and animated works of Méhul and Chérubini; what an amount of talent was required for him to attain such a result, him too, who had had no model, since such models as he had were already excelled by his own works!

At present nothing remains to the public of all Gossec's works; but they live entire in the history of the art in which, from the multiplicity and variety of his labors, he deserves to occupy a high position. What still lives, is the memory of his goodness and of his noble character, a memory which can never fade in the hearts of those who knew him. Too young to be capable of appreciating him when he enjoyed the possession of all his faculties, I have but a confused recollection of his features and his figure: what I do remember perfectly is the respect which he met with on every hand, the veneration which his name and person inspired; and these recollections of my childhood must plead my excuse for the length of my narrative. Could I, however, have said less, or have neglected the details of the long and honorable career of this composer, who had the singular fortune of hearing in Paris the last performance of the operas of Lully, and of witnessing the first triumphs of Rossini?

The First Birmingham Musical Festival.

[Abridged from the Birmingham Morning News.]

It is now one hundred and five years since the first gathering of this kind was held in Birmingham. Since 1768, the population has risen from under 40,000 souls to over 343,000, and the local music meetings have advanced no less rapidly in importance. And, for the Benefit of this Public Charity, on Wednesday, Thursday and Friday, the 7th, 8th, and 9th of September, 1768, "*Il Penseroso*," &c., "*Alexander's Feast*," and the "*Messiah*" were performed. "*Il Penseroso*" and "*Alexander's Feast*" at the theatre in King Street in the evening; and on Thursday morning, in St. Philip's Church, Handel's *Te Deum* and *Jubilate*, the Coronation and other Anthems, and the *Messiah* on Friday morning at the same place.

The committee of management engaged the best vocal and instrumental performers, at least they secured the services of artists able to effectually execute the music set down in the programme. To have allotted the principal

vocal parts in Handel's oratorios to Italian opera singers would have been very injudicious. The music was such as required English vocalists for its interpretation, and the Festival Committee wisely engaged none but English vocalists as principals.

The result of somewhat extended inquiries as to the magnitude of the orchestra at the first Birmingham Festival is that the performers numbered about seventy. The precise proportions of the various departments is uncertain; but basing our calculations upon what is known of the orchestras of the period, we may suppose that the chorus comprised about forty vocalists, and that in the instrumental band there would be probably six first violins, four second violins, two violas, two violoncellos, two double basses, one flute, two oboes, one bassoon, two horns, two trumpets, and a pair of drums. To these must be added the four principal singers and the organist. The instruments enumerated would form what may be called a complete Handelian orchestra, the band being such an one as would be required for an effective rendering of the works of Handel, and, with the exception of the trombone, comprising every species of instrument used at the great Westminster Abbey Commemoration in 1784, when the number of performers was five-hundred and twenty-five.

The names of the principal singers, and of a number of the principal instrumentalists, have been preserved. The first soprano was Mrs. Pinto. As Miss Brent she had before her marriage made a great reputation. She was born about 1715, and became a pupil of Dr. Arne, making some of her earliest essays in that composer's operas. Dibdin, in his History of the Stage, says: "Mrs. Pinto, possessing an excellent voice, and being under a master, the great characteristics of whose musical abilities were natural ease and unaffected simplicity, was a most valuable singer. Her power was resistless, her neatness was truly interesting, and her variety was incessant. Though she owed a great deal to nature, she owed a great deal to Arne, without whose careful hand her singing might, perhaps, have been too luxuriant." Mrs. Pinto retained her vocal powers for a long period. When nearly seventy she sang "Sweet Echo," in "Comus," at Covent Garden.

The principal tenor singer at this Festival was Charles Norris, who was born at Salisbury in 1740. When a boy he was a chorister at the Cathedral of that city, and his beautiful voice and fine style attracted the notice of some patrons of art, who induced him to study for the stage. He left the theatre to become an oratorio and concert singer; settled in Oxford, took the degree of bachelor of music, and was appointed organist of St. John's College. At the great Commemoration of Handel, in 1784, he was one of the principal tenor singers, and Burney speaks in high terms of his pathetic delivery. His last efforts in public were at the Commemoration of 1790, and at the Birmingham Festival of the same year. He died, ten days after his last appearance in public, at Inley Hall, the seat of Lord Dudley and Ward. Norris was a good musician. He left some fine anthems, glees, and songs, and also some examples of instrumental music.

Very little can be said about the other two principal singers at the Festival of 1768. Mr. Matthews resided at Oxford, and his name appears in the list of the principal basses for the Commemoration of Handel, in 1784. He continued to sing secondary parts at the Birmingham Festivals until 1790. Mr. Price's name is to be found in the lists of principals at some of the annual meetings of the Three Choirs of Worcester, Hereford, and Gloucester.

The leader of the instrumental band was Thomas Pinto, the husband of the principal soprano already noticed. He was born in England, of Italian parents, and, when a boy, was a remarkably clever player on the violin, being frequently employed as the leader of large bands. He was a careless performer, and used to boast that he could play difficult solos better

at sight than after practice, for if the music was quite strange, he could not be looking about him instead of looking at his copy. He was for some time deputy leader under Giardini, at the King's Theatre, and afterwards leader at Drury Lane. He died in Ireland in 1773. Another of the principal violinists was John James Lates, musician to the Duke of Marlborough at Blenheim, and the composer of a number of pieces for the violin. He died in 1777.

The conductor was Mr. Capel Bond, of Coventry. His duties were, according to the custom of the period, to play the organ at the morning performances. The real labor of directing the music devolved upon the leader of the band. Mr. Bond resided at Coventry, and was appointed organist of St. Michael's Church, in that city, in 1750, and also of the Church of the Holy Trinity in 1752. He died in 1790. Soon after his first appointment at Coventry he commenced a series of oratorio performances in Birmingham, and it is probable that this induced the managers of the Festival to engage him as their conductor. The various performances took place as announced; and in addition after each of the evening performances a ball was held at Mrs. Sawyer's, in the Square.

It is observable of the programme of music performed at the first Birmingham Festival that it was almost all selected from the works of Handel; an Anthem by Boyce, and instrumental pieces by Mr. Bond and Mr. Pinto, being the only exceptions. At the time there was very little music available for concerts on a large scale, and when scores were procurable, the whole of the parts had to be written out for the performers. That the oratorios written by Englishmen—Greene, Arne, Stanley, Worstan and Arnold—were generally unworthy of a place along with the works of the mighty master who produced "*The Messiah*," "*Israel in Egypt*," "*Judas*," and "*Samson*," is pretty well proved by the fact of their having fallen into oblivion. There were a few cantatas, such as Galliard's "*Hymn of Adam and Eve*," which for some years were regarded with favor; but of all the compositions of the period for the concert-room, Handel's alone are now esteemed. The introduction between the acts of a concert of an instrumental concerto demands a slight notice. The custom was an old one. When Handel, in 1739, gave "*Alexander's Feast*," at the Crown and Anchor, for the benefit of the fund for the support of decayed musicians, "a new concerto, composed by Mr. Handel on purpose for the occasion," was announced; and in the advertisements of his Lenten oratorios, "new concertos for the organ and other instruments" are frequently mentioned.

The first Birmingham Festival was a great success. The tickets of admission were five shillings each, and the receipts, together with donations given at the church doors on Thursday morning, amounted to £800. The expenses were £501; so that a net profit of £299 was made for the Hospital.

The Voice, and how to Use it.

BY W. H. DANIELL.

[From the Worcester Palladium.]

VII.

Pupil. You have made mention of two great basses, Lablache and Staudigl. Some little time ago you spoke of some bass singers enlarging their tone too much. Now I would like to know something about the proper action of the bass voice, for it is evident that I have had ideas that you would not consider correct. For instance, I heard an eminent singer on one occasion sing E, with what you would designate as an open tone. The effect was very startling, for the passage required great power.

Mr. D. It is probable that the effect would be startling, but was it agreeable to the ear?

Pupil. Well, I thought so at the time, or rather—I am not sure that it occurred to me to think whether it was agreeable or otherwise—I expected a loud tone and it came, and consequently I was not disappointed; but as to expecting a tone which should be pleasant to the ear, I do not think I

should have desired it. The passage did not call for it; it simply needed loudness.

Mr. D. Then it might as well have been one noise as another. By loudness of course you mean noise. Now let us see how that idea would operate. The violinist wishes to gain greater power from his instrument than it is capable of properly producing, and we speak of the "rasping" effect. The cornet player desires more tone than his instrument will properly give, and we speak of the "noisy blare." The tragedian forces his voice, and we accuse him of "ranting." So you see that loudness is not the only thing desirable. Legitimate power we do want, but that does not consist in shouting. But you have hit upon a matter which needs some attention. A great many bass singers do just this thing of which you have spoken. Let us now go back a little to the action of the organs again. I will repeat that all sound is the result of vibration, and in the case of the voice, of the vibration of the muscle called the vocal chord. A certain number of vibrations per second produce a given tone, and a certain number more per second produce a certain higher tone. Now it is evident that with the same chord the only way to increase the rapidity of the vibrations is by shortening them. But let us take an example which all must understand. A Tuba is a brass instrument used for the bass of a brass band. It can of course be made a very effective solo instrument if desired. Now let the performer play the "Star Spangled Banner." This is a tune which extends over a considerable range, and when sung by a bass, is usually I believe taken in the key of G, which carries the highest note up to D. The line in which this occurs is the fifth:

"And the rocket's red glare,"
G A B B C D

and the usual way to do it, is to give a perfect yell, for I can call it nothing else, on the D. Now notice the Tuba. The tone gradually points off as it ascends, the upper tone being full and resonant, but in proportion. It must strike you that the tone that was sung was wholly out of proportion to the rest.

Pupil. Then you would designate the tone which I thought was so fine, by the name of "yell." It seems to me that you are very hard to please. Do you ever hear anything or anybody that is right?

Mr. D. Now you are repeating what many others say. I understand that people do me the honor to believe that my standard is so high, that none can attain to it. I think you will find, however, that I have indorsed some singers as being good examples of their art. You will find that I only oppose wrong that is proved to be such. I am not hypercritical, but aim at genuine progress. I detest humbug and false show. I admire sincerity in all things, and in singing as well as in other matters. I despise the man who does a good action for the sake of popular applause, and I despise in the same way the singer who bids only for popular applause. As one should do right for its own sake, so one should sing honestly for no other motive than because it is right and just to his composer and his listeners. I am perfectly aware that my position is rather a Quixotic one, so considered, but I am in earnest in my views.

Pupil. Well, please indicate the best bass singers than you can name.

Mr. D. I imagine, from all accounts, that Lablache and Staudigl were both as near perfection as possible, though I have nothing but tradition to guide me as to Lablache; but I once knew a Baritone singer who claimed to have been a pupil of Staudigl. He had a splendid voice, but was a bad singer, which led me to think that he had not been a faithful student; but one thing was very noticeable. He could sing high G with perfect ease. His voice tapered off beautifully, from which I gather that he was so taught by the great master. Badali was a wonderful singer. His delivery of tone was easy and natural. No trying to make tone too large—all was beautifully shaped. He was an old man when he died, but preserved his powers to the last. The present race of Italian teachers seem to aim for making the upper part of the voice large and shaky. It may be said that the first fault produces the second. What is the effect? The real beauty of the voice disappears, and the voice becomes dry and unsatisfactory. I always feel troubled when I find people so mistaken, knowing as I do, that they might be far more acceptable singers, if they would be more natural. There it is again, they should be more natural. The effect of that would be to make them sing as they would speak, and consequently deliver their voices in the same way for both. I heard a singer not long since, having a charming voice, but wrongly delivered, and

thought to myself: "How I should like to have you hear your own voice once, just to realize how far superior it is to this false voice, which you think is yours." But he probably never will know what a treasure he has, nor will anybody else who listens simply to his artificial voice.

Pupil. You speak of a shaky tone, as if that were a blemish. I had an idea that it was an evidence of cultivation. Certainly, those studying under Italian teachers generally use the tremolo, so-called.

Mr. D. So they do, and I can only account for it from the fact that the majority of Italian teachers, at least those in this country, are decayed opera singers. When their voices fail them, they take up teaching for a livelihood. Some of the most fashionable teachers cannot sing a song respectably. Do you question my statement? Begin the list of fashionable teachers in New York, for instance. The ablest teacher there, or rather in Brooklyn, commenced teaching in the full glory of her powers, and can to-day surpass any concert singer that I can name; but where is there another? I do not know of one. Now I fail to see how a system of singing which will not last Signor or Signora whoever it may be, can be the best thing for a pupil. The faults of the teacher will be imitated. The shaky voice is the result of over-straining the vocal chord. The pupil imitates it, and lo! the fashionable tremolo.

Negro Folk Songs.

SLAVE MELODIES OF THE SOUTH.—THE JUBILEE AND HAMPTON SINGERS.

The Editor of the *New York Weekly Review*, in the article which follows, shows a just interest in the untutored religious melodies of the ex-slaves of our Southern States. The collection to which he alludes of these songs, set down in notes by Mr. Seward, may be found appended to an interesting volume just published by Lee & Shephard of this city, entitled "*The Jubilee Singers of Fisk University*," presenting, in a couple of hundred pages, an account of that institution and its teachers, the personal history and portraits of the singers, a chronicle of their successful musical and missionary tour through the Union, and, as we said before, an Appendix containing the words and notes of about sixty of the songs.

At last the American school of music has been discovered. We have had accomplished virtuosi, skilful vocalists and talented composers. They have, however, all trodden the beaten track. It has remained for the obscure and uncultured Negro race in this country to prove that there is an original style of music peculiar to America. This school is found in the songs of the Southern blacks, and they have been but lately made familiar to Northerners by the efforts of two groups of colored singers who have lately given concerts in our principal cities. Both of these bands of wandering minstrels are working in aid of meritorious educational institutions.

The Jubilee Singers who appeared here some months ago represent the interests of Fisk University, of Nashville, Tennessee. They are nine in number, including: Ella Sheppard, pianist and soprano; Jennie Jackson, soprano; Maggie Porter, soprano; Minnie Tate, contralto; Eliza Walker, contralto; Thomas Rutling, tenor; Ben. M. Holmes, tenor; I. P. Dickerson, bass; and Greene Evans, bass. They have sung in most of our Eastern cities with excellent pecuniary success; and the quaint, weird melodies in which their natural talents and acquired skill have been exercised, have been further made familiar to the public, through a collection of some fifty of their favorite songs which were reduced to musical notation by Mr. Theodore F. Seward of this city. Of these songs the editor of the little book containing them, and published by Bigelow and Main of this city, says:

"The Songs—Of these neither the words, or the music have ever before been published, or even reduced to written form, at least, to the knowledge of the Jubilee Singers.

"The most of them they learned in childhood—the others, which were not common in the portion of the South in which they were raised, they have received directly from those who were accustomed to sing them. These songs, therefore, can be relied upon as the genuine songs of their race, being in words and music the same as sung by their ancestors in the cabin, on the platform, and in the religious worship.

"By the severe discipline to which the Jubilee Singers have been subjected in the school room, they have been educated out of the peculiarities of the Negro dialect, and they do not attempt to imitate the peculiar pronunciation of their race. They have also received considerable musical instruction, and have become familiar with much of our best sacred and classical music, and this has modified their manner of execution. They do not attempt to imitate the grotesque bodily motions or the drawling intonations that often characterize the singing of great congregations of the colored people in their excited religious meetings.

"It is true, however, both of the words and the music, that whatever modification they have undergone, has been wholly in the minds of the Singers under the influence of the training and culture they have received in the University of which they are members."

The music of these songs is generally strikingly wild. Some of them at once recall the "break-downs" made familiar to us by the negro minstrel troupes. Others suggest ordinary Sunday School hymn tunes; but the majority are unique in construction, rhythm and melody. The cultivated musician will at once perceive that they are crude and childish, but he cannot deny their originality.

The success of the Jubilee Singers seems to have inspired a number of the pupils of the Hampton, Va. Academy to "go and do likewise," and a band of nineteen members have started out on a similar mission. Being greater in force, they are more efficient in choral effects, and if less cultured than their predecessors, their performances are even more characteristic. They have given three concerts in New York (at Steinway Hall) and have, on each occasion been greeted by large and enthusiastic audiences.

The institution in whose aid their concerts are given is amply described in their programmes. It is situated in the town of Hampton, Virginia, near Fort Monroe, and the mouth of the Chesapeake Bay, and by one of the curious coincidences of history, close to the spot where the first slaves brought to this country were landed. Here, too, the famous order declaring black fugitives to be "contraband of war," was issued, and here was established the first school for Freedmen, from which, in the providence of God, this existing institution has been developed, beginning under the auspices of the American Missionary Association and the Freedmen's Bureau, and drawing its support mainly from Northern benevolence.

The Jubilee Singers aimed to secure twenty thousand dollars with which to pay off a mortgage on their University Buildings. The needs of Hampton Normal College are much greater. The Institute wants not less than \$135,000, and must raise \$75,000 of this amount during the ensuing year. In their appeal to the Northern public the Hampton singers say:

"The women of the North could do no better deed than to reach out helping hands to these sisters of theirs, to whom, as yet, the nobler fields of woman's kingdom are *terra incognita*, and by wise and timely assistance, to lead them to that knowledge of better things, which they, themselves, unaided, cannot reach.

"The young men and women who sing before you to-night know their own need and the need of their race, and we ask you if there is nothing in their wild music and dusky faces which brings before you the pathos and terror of their past, nothing which reminds you how deep their ignorance has been, and how dependent their future still is upon the loving kindness and reasonable charity of their fellow-citizens?

"It does not appear to us possible that this appeal can be unheeded by the wealthy and charitable communities of the North. Every one will acknowledge the first great need of the emancipated negroes to be Education; and this can be best furnished to them through such organizations as the Hampton Normal Institute."

The words of these negro songs are as curious as the music. They are marked by an oriental gorgeousness of imagery, which sometimes approximates to poetical genius and oftener descends to mere nonsense. As originally they were only preserved orally, they are replete with repetition. In most of them the first strain is of the nature of a chorus or refrain, which is to be sung after each verse, and the return to this chorus should be made without breaking the time.

We give a few specimens of this strange religious poetry—this quaint hymnology of an ignorant, uncultivated, yet pious and devotional race. The

most noticeable is "Go down, Moses," a song which is not without historical interest, as it expresses the yearnings of the Southern slaves for freedom and their half-formed hopes of emancipation:—

When Israel was in Egypt's land,
Let my people go;
Oppressed so hard they could not stand,
Let my people go.
Go down, Moses, way down in Egypt's land,
Tell ole Pharaoh, let my people go.

Thus saith the Lord, bold Moses said,
Let my people go;
If not I'll smite your first-born dead,
Let my people go.
Go down, Moses, etc.

We need not always weep and moan,
Let my people go;
And wear these slavery chains forlorn,
Let my people go.

This world's a wilderness of woe,
Let my people go;
O, let us on to Canaan go,
Let my people go.

What a beautiful morning that will be,
Let my people go;
When time breaks up in eternity,
Let my people go.

After a score of verses in this style, the "poem" closes with a characteristic expression of denominational preference:

The Devil he thought he had me fast,
Let my people go;
But I thought I'd break his chains at last,
Let my people go.

O take yer shoes from off yer feet,
Let my people go;
And walk into the golden street,
Let my people go.

I'll tell you what I likes de best,
Let my people go;
It is the shouting Methodist.
Let my people go.

I do believe without a doubt,
Let my people go,
That a Christian has a right to shout,
Let my people go.

A spirited unison chorus is sung to these words:

I'm a travelling to the grave,
I'm a travelling to the grave, my Lord,
I'm a travelling to the grave,
For to lay this body down.
My massa died a shouting,
Singing glory, Hallelujah!
The last word he said to me
Was about Jerusalem.

The succeeding verses *ad infinitum* are simply formed by substituting the words "My Missis" or "My Brother" for "My Massa." It will be readily seen that the song can thus be prolonged till lungs and patience are both exhausted.

An odd little trifle is entitled "Many thousand gone."

1 No more auction block for me,
No more, no more,
No more auction block for me,
Many thousand gone.
2 No more peck o' corn for me, etc.
3 No more driver's lash for me, etc.
4 No more pint o' salt for me, etc.
5 No more hundred lash for me, etc.
6 No more mistress' call for me, etc.

One of the most beautiful in point of melody is "Steal Away."

Steal away, steal away,
Steal away to Jesus.
Steal away, steal away home,
I ain't got long to stay here,
My Lord calls me,
He calls me by the thunder;
The trumpet sounds it in my soul,
I ain't got long to stay here,
My Lord calls me—He calls me by the lightning;
The trumpet sounds it in my soul;
I hain't got long to stay here.
CHORUS.—Steal away, &c.

A great favorite is the following:

1 Gwine to ride up in the chariot,
Sooner in the morning;

Ride up in the chariot,
Sooner in the morning;
Ride up in the chariot,
Sooner in the morning,
And I hope I'll join the band,
O Lord have mercy on me,
And I hope I'll join the band,
And I hope I'll join the band.

2 Gwine to meet my brother there, Sooner, etc.
CHORUS.—O Lord have mercy, etc.

3 Gwine to chatter with the Angels, Sooner, etc.
CHORUS.—O Lord have mercy, etc.

The most difficult of all for any one save a Southern negro to sing—difficult on account of its incomprehensible rhythm is this:

Didn't my Lord deliver Daniel, d'liver Daniel, d'liver Daniel,
Didn't my Lord d'liver Daniel, and why not a every man?

He deliver'd Daniel from the lion's den,
Jonah from the belly of the whale,
And the Hebrew children from the fiery furnace,
And why not every man?

Didn't my Lord deliver Daniel, d'liver Daniel, d'liver Daniel,
Didn't my Lord deliver Daniel, and not a every man?

2 The moon run down in a purple stream,
The sun forbear to shine,
And every star d'sappear,
King Jesus shall be mine.
CHORUS.—Didn't my Lord, etc.

3 The wind blows East and the wind blows West,
It blows like the judgment day,
And every poor soul that never did pray, 'll be glad to pray that day.
CHORUS.—Didn't my Lord, etc.

4 I set my foot on the Gospel ship,
And the ship it begin to sail,
It landed me over on Canaan's shore,
And I'll never come back any more.
CHORUS.—Didn't my Lord, etc.

These dusky song writers seem to have a special enmity against "Ole Pharaoh." One song declares the intention of the writer to forward a letter to "Massa Jesus to send some valiant soldier to turn back Pharaoh's army, Hallelu!" and closes with gusto:—

When Pharaoh crossed the water,
The waters came together,
And drowned old Pharaoh's army, etc. Hallelu!

A very curious musical effect is made in "Roll, Jordan, roll" by the unexpected introduction of a flat seventh. The words begin thus:

"Roll, Jordan, roll,
Roll, Jordan, roll,
I want to go to Heaven when I die,
To hear Jordan roll;
Oh brothers you ought t' have been there,
Yes, my Lord,
A sitting in the Kingdom,
To hear Jordan roll,
CHORUS.—Roll, Jordan, roll.

"Swing low, sweet chariot" tells how the singer hears a band of angels coming after him, to carry him over Jordan. Of "Sweet Canaan" it is said:—"My mother used to tell how the colored people expected to be free some day; and how, one night, a great many of them met together in a cabin, and tied little budgets on their backs as though they were going off somewhere, and prayed, and cried, and shook hands, and sung this song."

A very odd song runs as follows:—

Go chain the lion down,
Go chain the lion down,
Go chain the lion down
Before the heaven doors close,
Do you see that good old sister
Come a wagging up the hill so slow?
She wants to get to heav'n in due time
Before the heaven doors close.

Another popular song tells how "Mary and Martha just went along to ring those charming bells"—went "way over Jordan, Lord, to ring those charming bells." Another describes how "King Jesus rides on a milk white horse," with the rather inconsequential refrain: "No man can a hinder me." A version of the parable of "Ten Virgins" is sung to a very pleasing melody. We will, however, close here our extracts from these quaint rhymes with a verse of "Judgment Day."

Judgement Day is rolling around, *

Oh! how I long to go;
I've a good old mother in the heaven, my Lord.
How I long to go there too;
There's a big camp-meeting in the heaven, my Lord,
Oh! how I long to go.

CHORUS.—Judgement Day, etc.

We have spoken of the music of these songs as American; but possibly it is of the real African origin. But whencesoever it comes it is certainly unique and entertaining, and not without its tinge of pathos. In addition to this, its hearty sincerity saves it from derision, even where it is weakest, in either sentiment or melody; for these strange religious ballads are the folk-songs of some four millions of the people of the United States.

Dwight's Journal of Music.

BOSTON, APRIL 5, 1873.

END OF THE VOLUME.—The present number completes the *Thirty-second Volume* and the *Twenty-first Year* of our Journal. The Title page and Index of the past two Volumes will take the place of the usual music pages in the first number of a new volume, after which there will be four pages of music in each number as before. The St. Matthew Passion Music of Sebastian Bach is finished with the present number. In No. 2 of the next Volume we shall begin the publication of Schumann's little Album pieces for the Pianoforte.

Harvard Symphony Concerts.

The ninth of the series of ten occurred on the 27th of March, which happened to be the anniversary of the day on which Beethoven died (in 1827). We commonly commemorate the birth rather than the death of a great man. The season of the advent is the season of rejoicing; but it is when the great man is taken away that the world first begins to realize how great he was; his death reminds us of his real worth; whereas he was born into the world unknown, unconsidered outside of a little circle. Our hero, poet, master, saint, is nearer to us when he dies than he has ever been before. So that there is some sense in the German custom of making an occasion of the anniversary of a great composer's death. Here there was the further motive of ministering to that strong preference and even passion for Beethoven's music, which has so long characterized this musical community, and which is never satisfied with any season's concerts in which he does not have the lion's share. Accordingly this was the programme:

Overture, "No. 1," to "Leonore," op. 138. [Now proved to be No. 3, composed in 1807.] Beethoven.
Triple Concerto, in C, op. 56, for Pianoforte, Violin and Violoncello. [Comp. 1804-5.] Beethoven.
Allegro.—Largo.—Rondo alla Polacca.
Ernst Perabo, Charles Hamm, and Wulf Fries.
Seventh Symphony, in A, op. 92. [Comp. 1812.] Beethoven.
Poco sostenuto; Vivace.—Allegretto.—Scherzo.
Allegro con brio.
Overture, "No. 3," to "Leonore," in C, Op. 72. [Now proved to be No. 2, comp. 1806.] Beethoven.

This programme drew the largest audience of the season, and on no occasion have we witnessed a more universal, unremitting, close attention. And there was every sign of general satisfaction. No! one sign was wanting: the clapping of hands was far from overwhelming, insignificant indeed compared with that which follows any flashy, trivial performance. The noble harmonies were drunk in and received in silence,—a silence irritating and confounding to those newspaper "critics," who measure Art

and all appreciation of Art entirely by that noise thermometer, and know not what to say when that is wanting. Have we all lived so long and not found out that clap-trap always is more clapped than the best things are? that the most superficial, hacknied, *ad captandum* song will "bring the house down," while the noble aria of Handel or of Mozart will carry inward and sincere delight to an appreciative but less demonstrative audience? The cheaper things appeal to just the audience that is demonstrative; the nobler music is addressed mainly to another public, one somewhat prepared, one that listens from the soul, and may not think to lift its hands and clap just in the moment when it is most deeply moved, preoccupied with those interior vibrations which cease not with the tones by which they have been set in motion. It does not follow that that audience heard the great Beethoven works unmoved and joyless, because they did not break out into loud applause. In some cases that may be taken as a sign of coldness, but by no means in all. A comic actor, a punster, a *prestidigitateur* of the piano, a self-exhibitor of any sort, of course, has missed his mark when he is not applauded. But an artist, in the high, pure sense of Art, has aimed at a far higher mark, and possibly has hit that, even if your senses hear a very faint or even no reverberation; had you been in sympathy, you would have felt it though!

This Beethoven programme might, however, have been better. Programmes, with the best intentions, are liable to many accidents, so that their final shape is governed by fatalities. Did it ever occur to any of the gentlemen "critics" how completely a single whim or change of mind in a solo player may take all the vital unity, all the symmetry, all the character out of the best planned programme,—and that just when it is too late to reconstruct the whole *ab ovo*? Or how a sudden terrorism about *too great length* may prompt the leaving out of just the one little thing which would, by force of contrast, have made the whole seem shorter? In the present programme, for instance, the great E-flat Concerto would have given the relief of greater contrast with the other number of the first part, besides that it is a far more important representative Beethoven work, although the Triple Concerto in itself is very interesting, especially when played so finely as it was by Mr. PERABO (who has a special fancy for the work), as well as by his two associates.

The so-called "No. 1" of the four Overtures to "Leonore" (or "Fidelio") is by no means so great a work as the so-called "No. 3," (both of which, besides the Concerto, are in the major key of C,—another reason why the E-flat Concerto would have been better in *this place*). It is not so brilliant or effective an Overture, heard by itself, or at the beginning of the Opera, as the one in E, which Beethoven composed some eight years afterward. But the "No. 1," the real number *three*, has a peculiar interest when brought into comparison with the great "No. 3," which for a time it superseded; far more so than "No. 2" could have, since that is only the imperfect sketch of "No. 3." The smaller one, put at the beginning of this concert, was purposely composed because the "No. 3" was *too great*, dwarfing the music of the first part

of the play. It has a singularly delicate and tender, spiritual beauty; a musing, tranquil and half dream-like character, as of a recalling in the memory of thrilling scenes, of which the excitement is long past; whereas its magnificent predecessor (which of course could only be put at the conclusion of the programme) brings you right into the midst of the exciting drama. This is the actual presence, the other is poetic reminiscence. To many excellent musicians, we are aware, this sort of relationship is something quite external, and of no account in music; while to them this smaller overture is too insignificant to be brought into such comparison with the much greater one. Schumann, however, was not of their mind; he speaks of it, under the innocent impression that it was the earliest, as "a beautiful, fresh piece of music, well worthy of Beethoven's genius." But, judging from the very close attention, we believe that most of that great audience were deeply interested in the piece with which the concert opened; and to all who were familiar with Beethoven's opera (as most could safely be assumed to be), that musing soliloquy of the violin, after the opening chord, must have seemed, as we expressed it once before, a thinking over as it were in memory of "my prisons," after time has healed the wounds and wrought sweet reconciliation.

We have only to add that the orchestra were present in full force this time, and that all the pieces, especially the Seventh Symphony and the last Overture, were remarkably well performed. The Symphony movements were taken in a much truer tempo, than they were when it was last played here (by the Thomas Orchestra). As to the great "Leonora" Overture, we doubt if it was ever brought out quite so well in Boston.

Thursday, April 10th, will close this eighth season of Symphony Concerts,—and grandly, with the inspired great Schubert Symphony in C, which by itself will form the second part. Part I., too, will be brilliant, fresh and varied,—also *short*; consisting of: 1. The bright *Fidelio* Overture in E. 2. The Soprano recitative and Aria from Rossini's *Tell*: "Selva opaca," by Miss CLARA DORIA. 3. Two little orchestral gems from Schumann's *Manfred* music, viz.: "Incantation of the Witch of the Alps" (first time) and the ever welcome Entr'acte. 4. Songs with pianoforte, by Lindblad, Schubert and Taubert (Miss DORIA).

Chamber Concerts.

MISS ANNA MEHLIG gave the first of three Piano Matinées, at Mechanics' Hall, on Wednesday, March 19th. The audience was flattering in character, but only moderate in numbers, since the announcement came late in a season nearly all preoccupied with chamber concerts. The programme was a rich one.

Sonata. C sharp minor. Op. 26. Beethoven.
Preludes and Fugues. C minor, D major. Seb. Bach.
Sacred Song [Pour out thy heart before the Lord]. Mollique.

Mr. Varley.

Rondo. A minor. Mozart.
Songs without Words. Mendelssohn.

Scherzo. B flat minor. Op. 31. Chopin.

a.) "Si l'Oiseau j'étais" [If I were a bird.] Henselt.

b.) Poème d'Amour. [Love Song.] Henselt.

Ballad ["Flow'ret of the dale"] Molloy.

Mr. Varley.

Spinning Song [Flying Dutchman] Wagner. Liszt.

Soirees de Vienne [after Strauss] Tausig.

Miss Mehlrig's playing was never more brilliant, more finished, more expressive. Her rendering

particularly of the Chopin Scherzo, and of the Liszt and Tausig transcriptions at the end, was really magnificent. The Preludes and Fugues of Bach too, from the earlier numbers of the "Well-tempered Clavichord," came faultless from her fingers, showing their fine imaginative quality as little tone-poems, though they are in the fugue form. The opening Adagio, and the little Allegretto and Trio of the "Moonlight Sonata" were beautifully played, and with true feeling. The swift, impassioned Finale, too, was brought out wonderfully well, except in one respect: to-wit an overdoing of expression by too much retarding of the tempo, particularly whenever the second theme comes in. The Mozart Rondo suffered from the same cause, as it did also (to our feeling) in the rendering of Rubinstein; the simple, naive piece was refined to an almost morbid sentimentalism, compelling it to express more than was intended by it. This is one of the tendencies which artists assume before publics,—publics not always very musical,—have to be upon their guard against.

Mr. VARLEY's voice was in excellent condition, and his rendering of the fine sacred aria by Molique, with violoncello obligato by WULF FRIES, was altogether satisfactory. The Ballad, too, was very sweetly sung, suiting his voice well, and charmed so much that he was obliged to repeat it.

For her second Matinée, Saturday, March 22, Miss Mehlig played the following selections:

Praeludium and Fugue, E minor.....Mendelssohn.
 Monnetto, Op. 78.....Schubert.
 Tarantelle, C.....Heller.
 Sonate, B flat minor, Op. 35.....Chopin.
 Grave, Scherzo, Marche funebre, Presto.

Novellette, D major, Op. 21.....Schumann.
 Gnomentanz, E flat.....Seeling.
 Venetia and Napoli.....Liszt.
 Concert Etude, B flat minor.....Bendel.

The Mendelssohn Prelude and Fugue in E minor was not the very familiar one from "Notre Temps," but one of the six in Op. 35, the Prelude being a light and airy flight of arpeggios, the Fugue winding up with a grand solid Choral. The Chopin Sonata containing the well known funeral march was played entire for the first time here. The March and the short, swift Finale are the really taking parts of it, though it is all interesting, and placed the executive virtuosity of the performer in a brilliant light. The closing numbers of the programme appeared rather trivial. Between the parts a young Soprano singer, Miss ANNA STARRIRD lately returned from studies abroad, was introduced, who with a flexible, sweet voice, executed "Son vergine vezzosa" from *I Puritani*, with ease and fluency. We have not given the programme as it was printed; those who went with a curiosity to hear Miss Mehlig play in unknown keys ("E-sharp minor," "C-flat minor, &c.") were disappointed!

The third Matinée (Wednesday 26th) began with the *Chromatic Fantasia and Fugue*, in F, of Bach, superbly played. One of the simple, delicate *Nocturnes* by Field sounded very sweetly after it. This was followed by a brilliant, freakish Scherzo (*Menuetto capriccioso*) from the Sonata in A flat by Weber. Then Mr. VARLEY sang "Be thou faithful," from *St. Paul*, with fine voice and expression. And then came a rather puzzling novelty, and a very elaborate one, in the shape of a Sonata in F sharp minor, Op. 11, by Schumann. A task of immense difficulty, to which the lady was entirely equal. But either the composition is not one of the most clear and edifying among so many fine things of Schumann's, or it required preparation on the hearer's part.

The second part began with two poetic Etudes by Liszt: "*Walderauschen*" (rustling of leaves in the forest) and "*Gnomensingen*" (dances of the gnomes). Mr. Varley sang Cherubini's *Ave Maria*, and Miss Mehlig closed the concert and the brief delightful series with three ever welcome things by Chopin

Nocturne in G, op. 37, the *Berceuse*, and—we forget which *Ballade*,—the programme said in "F flat"!

Mr. B. J. LANG's second Thursday afternoon Concert, March 20, was even more interesting than the first, and in fact, both for the matter and the manner of performance, will be remembered among the best of our chamber concerts. Bach's Concerto in C major for two pianos,—even more beautiful than that for three pianos,—admirably played by Mr. DRESEL and Mr. LANG, with string quartet accompaniment by Messrs. SCHULTZE, HAMM, RYAN and HENNIG of the Mendelssohn Quintette Club, gave a true tone to the feast from the beginning. Mr. Lang then played a Prelude in G minor and a Fugue in E major by Bach,—the former from one of the "English Suites," the latter from the second part of the "Well-tempered Clavichord," one of the most deep-felt, tranquilizing, sweet, religious, among all the Fugues, and of the most pure and perfect in the movement of its parts; you seem to hear four human voice parts in it. Both were beautifully played. Mendelssohn's Andante and Variations in D, op. 17, for violoncello and piano came next, a strong work, full of genius, in which Mr. Hennig's large and even tone, artistic style and execution told to great advantage. It was a great pleasure to hear once more that lovely, and in the middle part extremely bold, *Nocturne* by Chopin, in C minor, op. 48, interpreted in Mr. Lang's best style. Schumann's superb, rousing Quintet for piano, violins, &c., (heard once before this season in the concerts of Messrs. Leonhard and Eichberg), was given with great spirit and triumphant mastery, as if the whole thing were the inspiration of the moment. Indeed the composition bears that mark of genius: it seems to have all come out at one cast.

MESSRS. LEONHARD and EICHBERG on the next day had their turn again. (Fourth Matinée, at Wesleyan Hall).

Trio, for Piano, Violin, Violoncello in B flat, Beethoven.
 Allegro con brio, Adagio, Allegro con Variazioni.
 Messrs. Hugo Leonhard, Julius Eichberg and Wulf Fries.
 Chaconne (with Schumann's accompaniment),....Bach.
 Miss Persis Bell.
 Piano Solo, Scherzo, op. 36, C sharp minor.....Chopin.
 Mr. Hugo Leonhard.
 Quartet for Piano and Strings.....Schumann.
 Sostenuto assai, Allegro ma non troppo; molto vivace; Andante cantabile; vivace.
 Messrs. Leonhard, Eichberg, Mullaly and Fries.

The smaller B-flat Trio (op. 11) of Beethoven seldom shines into our concert rooms, compared with the great one, op. 97. Therefore all the more welcome; for it is a most genial, charming work. The Variations on the bright Italian sounding air from one of Weigl's operas are full of invention and fine contrast. It was very nicely rendered by the three artists. Miss PERSIS BELL's performance of the great Violin Chaconne by Bach was wholly without notes, firm and correct throughout, with almost faultless intonation. It is a task for the best skill of a mature artist; and for a girl hardly in the middle of her teens to deal so easily and surely with its difficulties shows force of character as well as talent. Mr. EICHBERG may be proud of his pupil. The fiery, swift Chopin Scherzo (the third) was capitally done by Mr. LEONHARD, and the grand Schumann Quartet, grandly played, was a vivid reminder of one of the best musical experiences of last year.

Mr. ERNST PERABO gave the first of two Matinées, at Wesleyan Hall, on Friday, March 28, assisted by Messrs. CHARLES HAMM and RUDOLPH HENNIG. A large and sympathetic audience were present. His programme was unique:

Sonata, op. 110. A flat major.....Beethoven.
 a. Moderato cantabile, molto espressivo.
 b. Allegro molto. c. Adagio ma non troppo.
 d. Fuga. Allegro ma non troppo.

"Album de Peterhof," 12 Morceaux pour Piano, op. 75. Rubinstein.
 No. 1. "Souvenir." Moderato, C major.
 No. 2. "Aubade." Moderato con moto, E flat maj.
 No. 8. "Nocturne." Moderato assai, G major.
 Douze Grandes Etudes, op. 21.....F. W. Grund.
 (First time in Boston.)
 Liv. 1, No. 1. Allegro con fuoco, C major.
 Liv. 2, No. 9. Adagio con molto sentimento, E maj.
 Grand Trio, op. 37. No. 3. B flat major. Wold. Bargiel.
 a. Allegro moderato, con grazia.
 b. Andante, molto sostenuto.
 c. Scherzo, Allegro. d. Allegro moderato.
 [Second time in Boston.]

The Beethoven Sonata, with its shifting moods of thought and passion, was rendered *con amore*, and so successfully that all were interested and would like to hear it many times. Perhaps the Fugue, however, was a little hurried in the excitement which it naturally engendered. The three little album pieces were among the most genial and pleasing of the smaller compositions we have heard by Rubinstein, and they could hardly have found a better interpreter, always excepting of course the composer himself. Of the two *Etudes* by Grund, entirely a new author to us,—we thought the first had real character and beauty; but the Adagio, not very original in its theme, seemed overloaded with commonplace though finely elaborated ornament. The Trio by Bargiel (which we were obliged to lose when it was first played by the Quintette Club lately) is a spirited and striking composition, which we hardly know whether to like or not upon a single hearing. The Scherzo is quite taking; and we thought the audience generally seemed pleased with the whole work. It certainly had three strong forces combined in the rendering.

At his second matinee, next Friday, Mr. Perabo will play, with WULF FRIES, Beethoven's Sonata in D, op. 102, and an Adagio by Bargiel; also a Sonata by Hummel, a Barcarole by Dupont, and a Gavotte by Gluck.

THE KREISSMANN TESTIMONIAL CONCERT came upon a very rainy night (last Saturday,) and yet the Music Hall was very nearly full, while tickets enough had been sold to actually cram it. The programme might have been better, but the greater number seemed to relish it exceedingly. The Orchestra, under Mr. ZERRAHN, although the theatres reduced the number of violins, &c., played the *Meesestille* and *Der Freischütz* Overtures, the Allegretto from the 8th Symphony, and for a close the "Wedding March" with a good will and quite effectively. The Orpheus, under their new leader, JULIUS EICHBERG, paid the tribute of several of their more familiar part-songs to the honored older leader and father of their order, under whom they used to sing the best part-songs and larger choruses composed for men's voices by Mendelssohn. The fresh young voices of the Boylston Club were joined with theirs in singing the hymn: "To thee, O Country," which Mr. Eichberg composed for the School Festival a year ago, and which was eagerly applauded now as it was then. Miss ADDIE S. RYAN sang Schumann's song: "Er der Herrliche von allen" very finely; and Mr. VARLEY was imperatively encored in Handel's "Sound an alarm," besides which he sang "Be thou faithful" from *St. Paul*, instead of the Concert Aria by Mozart set down in the programme. About the most brilliant thing in the performance was the piece for two pianos, "Les Contrastes," by Moscheles, executed to a charm by Messrs. Lang and Dresel, Leonhard and Parker. Mr. Eichberg's Concertino for four violins (Messrs. Schultze, Hamm, Suck and Eichberg), with orchestra, was also well received.

The many friends of Mr. Kreissmann will rejoice to learn that the testimonial was a substantial one, and we all hope that it may cheer him in his illness, which has been so long and painful, and further his recovery.

Musical Correspondence.

NEW YORK, MARCH 31.—We have been afflicted with a brief season of Italian Opera, which, fortunately, is now ended. The troupe, with one or two exceptions, was the same which had performed here during the past fall and winter season, but this time it was under the management solely of Mr. Maretzek, who has contrived to get rid of his old man of the sea, yclept Jarrett.

Of this Lenten season of Opera there is little to be said, save that two excellent artists, Mme. Lucca and Miss Kellogg, have been unable to redeem the general character of the performances, which were the most wretched and slovenly that I have ever witnessed. It is understood that the season has been *pecuniarily* successful, but, from the drift of public opinion, I judge that Maretzek and his enterprises will not be tolerated here in future.

Strakosch will be here next fall with Nilsson, and will, undoubtedly, give us a season of Opera which will be respectable, to say the least.

Among the concerts since the date of my last letter, I note the following.

The third "Soirée Classique" of the Onslow Quintette at De Garmo hall, on Wednesday Evening, March 5th, with the following programme:

Quintet, B flat. No. 15.....Mozart.
Part Songs. { a. Autumn Song. }
 { b. Praise of Spring. }.....Mendelssohn.
Violoncello Solo. Romanza.....A. Franchomme.
Part Songs. { a. "And wilt thou leave me thus, Florio."
 { b. "Come away death".....G. McFarren.
Quintet. C sharp minor.....Carl Graedener.

The vocalists were Misses Brainerd and Bulkley and Messrs. Bush and Shauffler. Mr. Bernhardt Bierlich played the violoncello, and Mr. Caryl Florio presided at the piano. The instrumental selections were well rendered, and the Graedener Quintet, which was a novelty, made a favorable impression. The last two parts, Menuetto and Allegro Energico quasi Marcia, are particularly good. The vocalists screamed with all their might, and the effect in the small hall was anything but pleasing.

Next came RICHARD HOFFMAN's third Piano-forte Soirée at Chickering Hall, on Saturday evening, March 8th, when the talented pianist interpreted an excellent programme to the most select and refined of audiences. This reminds me that I have omitted to mention Mr. Hoffman's Second recital on the evening of Feb. 22nd, when he played Mendelssohn's *Variations sérieuses*, op. 54; Schumann's *Arabeske* and *Abendlied*; a Mazourka and Valse by Chopin; Gottschalk's "Last Hope" and his own Fantasia on themes from "Faust." He also took part in Beethoven's trio, op. 1, the Sonata, Op. 5, No. 2, by the same composer, for piano and violoncello, and the Adagio and Allegro from Mendelssohn's Sonata, op. 4, for piano and violin. Mr. Hoffman was assisted by Mr. Burke and Mr. F. Bergner, and I have rarely listened to a programme so interesting and so well interpreted.

On Saturday, March 15, the N. Y. PHILHARMONIC SOCIETY gave their fifth concert at the Academy of Music. The following selections were performed:

Symphony. "Oxford." G maj.....Haydn.
Cavatina, "Bel Ruggio".....Rossini.
Mdlle. Corradie.
Concert-Stueck.....Von Weber.
Mr. Richard Hoffman.
Symphony. To the *Divina Comedia*.....Liszt.

The orchestral performance was, as usual, weak; and the vocalism only passable, the most artistic performance being Mr. Hoffman's excellent rendering of Weber's difficult *Concert-Stück*.

The appearance of this gifted artist is so rare here that it is considered a great privilege to be present at a concert when he plays, and he has long been considered as the most thoroughly classical and refined artist whom we have among us.

Liszt's Symphony to the *Divina Comedia* is the subject of much discussion, and, as the work of a thorough musician, it should be seriously considered; but I should wish to hear it again before attempting to describe it or to form any opinion concerning its merits.

The N. Y. Wagner Union was formed last fall, at the instance of Mr. Theo. Thomas, for the purpose of raising a fund to defray, in part, the travelling expenses of those of its members who will visit Baireuth on the occasion of the great Wagner Festival in 1874, and to purchase, for them, tickets of admission to the performance of the "Nebelung Ring." This fund is to be raised partly by subscription, and partly by the proceeds of two Concerts which Mr. Thomas and his orchestra are pledged to give in New York. The first of these concerts took place at Steinway Hall, on Friday evening, March 28th, before an audience, which, although not large, was composed of musical people. The programme consisted mainly of selections from Wagner's compositions, with which, thanks to the perseverance of Mr. Thomas, we are now tolerably familiar. It was divided into three parts, separated by brief intermissions, and opened with the overture to *Der Fliegende Holländer*, an opera which belongs to an early period of the composer's life; (it was produced in 1840) and which presents fewer eccentricities than his later works. The overture is massive and sombre, in which the weird idea of the Phantom Ship is plainly presented to the mind. This piece was followed by the exquisite Vorspiel to *Lohengrin* and part first ended with "Eine Faust Overture," which seems to have been written in one of the composer's most extravagant moods.

The second part was taken up by a masterly performance of Beethoven's *Eroica* Symphony.

Part Third was composed of two scenes from "Die Walküre."

a. Ritt der Walkueren.
b. Wotans Abschied.

with the vocal part by Mr. F. Remmert, and the Kaiser March, which concluded a most enjoyable concert.

A. A. C.

DRESDEN, FEB. 17.—As to music here it is, as you know, abundant and good, whether at the Court Theatre or at the numerous concert rooms. Beginning with the latter, there are at least half a dozen places here where a most excellent orchestra of 40 or 50 players give an excellent programme, something like what our afternoon concerts of ten years ago offered, often including a symphony of Beethoven or Mozart, and always admirably played. While you listen you may drink your beer, or eat and drink whatever else you please, and stay as far into the long evening as you can stand the thick smoke, which makes the bright gas lamps in the farther end of the long hall as dim as a London fog does the street lamps, and irritates one's eyes finally beyond endurance. These entertainments cost 5 groschen (about 12 1-2 cents) including programme, (which you elsewhere pay for extra) and which also answers the purpose of what we call a "check." It is getting a good deal of what is very good for your money.

Then there are the innumerable occasional concerts of the wandering stars of the musical world, from Ullman with his satellites to Clara Schumann and Joachim and other lesser celebrities: no end of charity concerts for the sufferers by the flood in the North Sea; the admirable trio and quartet concerts in the Hotel de Saxe, where one finds the best music and the elite of music lovers; and lastly, but by no means least, contrariwise greatest, the Symphony Concerts of the Court Theatre Orchestra given in the Gewerbehause, under the lead of Julius Rietz, and a younger conductor, Schuch. These are as good as orchestral concerts can be, and the winter series of six, offers, with many standard compositions, a good many novelties. In the concerts thus far have been given the 2nd and 3d Symphonies of Beethoven, 3rd of Schumann, G minor of Mozart, "Fantastique" of Berlioz, Suites by Bach and Lachner; Overtures: *Normannenfahrt* by Dietrich, *Jubel*, by Weber, *Semiramis* by Catel, *Aben-*

cerrages by Cherubini, and others. The programmes generally have only 3 numbers, that of the last concert being as follows: 1. Overture: *Abencerrages*, Cherubini; Variations on an original theme for grand orchestra, by W. Taubert (1st time). II. Overture to *Richard III.*, Robert Volkmann (1st time); Symphony in G minor, Mozart. The concerts begin at 7 and end at 8 1-2, a striking contrast to the interminable programmes and late hours of the London concerts.

The theatre is now a temporary wooden building, which will be used till the completion of the new edifice to replace the one which, as you know, was burned some two years ago. The new one progresses slowly, and for several years the Dresden theatre will be the wooden shanty now standing near where the old one stood. It is however admirably arranged for seeing and sound, and is the best temporary music room I ever was in. I have heard a good deal in the way of opera this winter, going mainly to such operas as I had not previously known, and such as we never have at home, such as Wagner's *Rienzi*, *Meistersinger* and *Lohengrin*; Gluck's *Orpheus* and *Armide*; Schubert's *Häusliche Krieg*. The prime donne are Mme. Otto-Alvsleben and Mme. Kausz-Prause, who are equal to rendering any roles. Besides these there are a host of lesser lights, and the best chorus that I ever heard in a theatre, for execution and musical voices, equal to our best choice picked choruses, such as we sometimes get together from private circles, but never dream of hearing in a theatre.

Aprons of theatres, I went to the new opera house in Vienna, which is the finest theatre externally and in its internal arrangement that I ever saw. I was sorry not to hear an opera there, only a superb ballet being given while I was there. I should like if I could to give you a realizing sense of a tragedy that I saw in Prague, performed in the Bohemian language; but my pen is not equal to rendering its horrors adequately, so I forbear.

H. W.

Music Abroad.

PARIS.—The Choral Symphony of Beethoven was brought out with such splendid success by the Société des Concerts at the Conservatoire, that it had to be repeated in the two succeeding concerts.

All the musicians of Paris, says *Le Ménestrel*, were eager to become acquainted at last with some of the important works of Bach, "that patriarch of music, and foster-father, as it were, of all the greatest geniuses." Accordingly a hearing was organized for the 11th of March, at the Salle Pleyel, by M. Lamoureux, which attracted a select public.

"The séance commenced with a Concerto for two pianos, with orchestra, very well played by MM. Delaborde and Fissot. The former artist also executed another Concerto, of which the first movement was altogether charming. Two choruses, from his sacred Cantatas, produced a great effect, in spite of some hesitations in the female voices. Mlle. Adèle Monnier won applause in the beautiful Cradle Song from the Christmas Oratorio. Finally, two fragments of an Overture for flute and orchestra, played in a grand style by M. Taffand, that eminent and excellent artist, completed the first part of the concert. The second part was still more interesting. It contained an entire work, the *Dramma per musica*: "The Quarrel between Phobus and Pan." The introduction (for orchestra and chorus) is a magnificent page of brilliancy and grandeur. Each of the personages then sings his Air, separated by recitatives from Airs by other characters (Momus, Mercury, &c.). By two of these the audience were ravished, namely the air of Pan (bass), full of frank gayety and drollery, sung with verve and good round tone by M. Bataille, and that of Momus, the

god of laughter sparkling with malice, which Mlle. Marcus sang with a great deal of spirit. The imitative *hi! han! hi! han!* of the violins created great diversion during the air of Midas, which for the rest is of the ordinary cut, like those of Phœbus and of Mercury." The article ends with praise to M. Lamoureux, and a strong desire to hear more of "old Bach."

London.

MME. SCHUMANN'S RECITALS.—*Second Recital*.—The beautiful "posthumous" sonata of Schubert in B flat, headed the scheme. This was so finely played that the Emperor Joseph II. of Austria would have undoubtedly *encored the whole work*, if his spirit had been present. Bach's "Partita" in G, with an *Andante* and Presto of Scarlatti [a dual number] succeeded. Mendelssohn's "Variations" in E flat, provoked an encore, which was responded to by the most acceptable performance of Schumann's indescribably beautiful "Arabesque" in C. The "Carnaval [*Scenes Mignonnes*]" of this same inexhaustible Robert Schumann, a fantastic, but rather rambling and certainly very peculiar piece, concluded the afternoon's entertainment.

Mme. Lavrowska [who appeared for the last time Friday evening], was *encored* in both her songs,—Schubert's "Death and the Maiden," and Schumann's "Waldegespräch," or romantic dialogue between another luckless fair one and the terrible "Lorely" of the Rhine. Mme. Schumann, at this matinee, played with remarkable energy as well as *finesse*. The audience, in fact, were slow to leave the hall, so anxious were they to "talk over" matters, and to vent their enthusiasm.—*Standard*.

According to her annual custom, Mme. Schumann—whose brilliant reception at the Monday Popular Concerts, on the occasion of her first appearance for the season, was described not long since—gave two pianoforte recitals on her own account. At the first, on Wednesday week, in St. James's Hall, the accomplished lady began with her late husband's "*Etudes en forme de Variations*," which Schumann dedicated to "*son ami* William Sterndale Bennett," who, in return, dedicated to Schumann his own admirable Fantasia in A major. The original title of the piece, which stands as Op. 13 in the published compositions of the master, was "*Douze Etudes Symphoniques*." A more trying and difficult work of its kind can scarcely be named. There are twelve variations, all constructed upon a very singular theme, confided, it is said, to Schumann by an amateur; and the whole takes up a good half-hour in performance. Nevertheless, difficult as are the variations, which tax the powers of the executant more and more severely as one succeeds another, Mme. Schumann plays them from beginning to end without book, and plays them superbly—as, indeed, she does whatever proceeded from the pen of her husband, whose music lies as deep in her heart as it flows readily under her hands. Admirable as is her interpretation of the music of other masters, she is never, in our opinion, so entirely herself, so beyond all rivalry, as in that of Schumann, whose spirit seems to breathe through her fingers. Many would, therefore, have liked more of Schumann than was contained in the programme of Wednesday week's recital; and, in fact, if the entire selection had been made out of Schumann's works, vocal and instrumental, not a soul in the room would have complained. As it happened, the only other excerpts from the same source were three fancy pieces—"Aufschwung" ["Soaring"], "Warum" ["Why"] from Op. 12; and *Scherzino*, from Op. 26—each attractive in its way, each, it is almost superfluous to add, given in perfection, but each, to a certain extent, familiar. Mme. Schumann vouchsafed no more.

Among other compositions brought forward by the gifted pianist was J. S. Bach's so-called *Italianisches Concerto* [Italian Concerto], which Kuhnau, a contemporary of Bach's styled simply "*Klavier-Sonate*," and which, if it really did emanate from the genius of Bach, a fact that some in the face of traditional quasi-authority deny, is comparatively one of the least important works of its kind with which that most learned, ingenious, and profound of musicians is accredited. It was played, however, in such a style as to win a "recall" for the player, who earned further honors in a *Nocturno* by Chopin, and a couple of Schubert's charming "*Moments Musicaux*," the last of which [in F minor] was *encored*. These also Mme. Schumann performed without book.

The remaining pieces were the Adagio from Spohr's Ninth Violin Concerto, very cleverly executed [and with deserved success] by Mlle. Friese, well accompanied on the pianoforte by Mr. Sauerbrey, who also accompanied Mme. Sauerbrey in songs by Gounod and Schubert.

—*Times*.

MONDAY POPULAR CONCERTS.—On Saturday afternoon, the 8th instant, the programme was headed by the second—in our opinion by far the best—of the "Rasoumowski" quartets, the one in E minor, now led by Herr Joachim, as it was, before Christmas, [if our memory does not fail us] by Mme. Norman Neruda. Schubert's tuneful pianoforte trio in B flat [Op. 99] was played, at the close, by Mme. Schumann, with MM. Joachim and Piatti. "Sorrowful, lyrical, and feminine," such are the epithets applied to this trio by the admiring and sympathetic Schumann, but we do not see the force of the first adjective. Except the *andante* in E flat, the movements have always appeared to ourselves remarkably vivacious, full of "animal spirits," and joyous abandonment to the impulse of the hour. Mme. Schumann played Beethoven's solo sonata in E flat, Op. 29, making, out of many points, a capital one in its quaint *staccato* of the *scherzo* in A flat, of which movement, by the way, the startling second theme in F was well taken up. Herr Joachim repeated, by desire, Bach's sonata in A minor [the *andante* and the *allegro* movements]. Mlle. Nita Gaetano [Miss Mackay, from the U. S. A.] the vocalist, sang Haydn's "Sympathy," and Sir J. Benedict's "Tamo."

The following is a copy of the Monday evening's programme:

Quintet in C, op. 26..... Beethoven.
MM. Joachim, L. Ries, Straus, Zerbini, and Piatti.
Cantata, "Il Nerone"..... Stradella.
Mr. Santley.
Suite de Pieces, in G minor, for Pianoforte alone.
Handel.
Miss Agnes Zimmermann,
Recit. and Adagio, from Concerto in G minor, Op.
28, for Violin, with Piano Accomp..... Spohr.
Herr Joachim.
Song, "Nasce al bosco," [Ezio]..... Handel.
Mr. Santley.
Trio in D minor, Op. 49, for Piano, Violin and Cello.
Mendelssohn.
Miss Agnes Zimmermann, MM. Joachim & Piatti.
Conductor..... Mr. Zerbini.

VIENNA.—Gluck's *Iphigenia* was to have been revived at the Imperial Opera house some time ago, but for various reasons, including the indisposition of some of the principal artists, the public are still looking forward to the first performance, or, at least were looking forward to it a day or two ago.—The season of Sig. Merelli's Italian Operatic season, which commenced on the 10th inst., at the Theater an der Wien, is to extend to the 1st May. Among the principal artists are Mmes. Adelina Patti, Barbara Marchisio, MM. Nicolini, Naudin, Graziani, and Vidal. Conductor, Signor Arditi.—Herr Feustl, banker, of Bayreuth, has just paid this city a visit. His object in coming was—not to put too fine a point on it—to "go round with the hat," for the Grand-National-Festival-Stage-Play-Theatre now in course of erection at Bayreuth.—It appears that the Universe has not exhibited the alacrity they ought to have exhibited in contributing to the funds for this great Wagnerian project. Some hundreds of thousands of thalers are still wanting, and 1874 is fast approaching.—*London Musical World*.

HAMBURG.—A four-act comic and romantic opera, *Waldmeister's Brautfahrt*, music by Herr Adolf Mueller, has been produced at the Stadttheatre, but achieved at most only a *succes d'estime*. Referring to this opera, a writer in a German contemporary observes: "There is a kind of music which has gradually fallen into discredit and disrepute; it is commonly known under the title of 'conductor's music' ('*Kapellmeistermusik*'). For the benefit of any one to whom the term may be unintelligible, we beg to offer the following short explanation: A conductor, who conducts so and so many operas a week, becomes at last convinced that it is, after all, not so very difficult to manufacture something like what he has before him; nay, he believes, as he is practically a thorough musician, and knows all about the stage and the requirements of the public, that he cannot fail of success. He is, from long use, perfectly familiar with the tablature of opera, and is a famous adept at what Lessing denominates in literature 'the official style,' as to anything else necessary for the creation of so difficult a work—as for any indispensable quality which his good angel may have refused him, he troubles his head no further about it; he either does not deem it worthy of consideration, or in his conceit, imagines it will come to him in his sleep. Thus it is that there spring into life those weakly bantlings, which usually never behold the light of the float anywhere but at the theatre where their authors occupy the post of conductor, and which, after a short existence, are doomed to be forever buried beneath the dust of the library of the theatre. This is called 'conductor's music,' and, unfortunately, *Waldmeister's Brautfahrt* must be considered a specimen of it."

BREMEN.—Herr Max Bruch's last work, *Odyssæa*, has been successfully executed by the Singacademie, under the direction of the composer. The two principal solo parts of *Odyssæa* (Ulysses), and Penelope were sung by Herr Schelper and Mlle. Keller, both of the Stadttheater.

Special Notices.

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Hail the bright morn. 3. Bb to f. Carr.
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So the Story goes. 3. G to g. Molloy. 30
"Twas on a summer's day,
So the story goes,
A little maid did stray,—"

Admirable. Charming little story, which "goes" as musically as the brook that carried the lost rose to the Miller's son.

No Father, no mother. Song & Cho. 2. Ab to d. Danks. 30
"From morn until night I am walking the street."

A beautiful, simple, touching ballad.

Little Darling. Song and Cho. 3. Eb to e. Danks. 30
"Would you kiss me again, little darling,
And lay your sweet head on my breast,
Charming, and no mistake."

Friar Bacon. From "Selections of Old English Songs." 2. A to e. 30
"With that a merry devil
To take an airing vowed,
Huggle, huggle, ha! ha! ha!
Peculiar but good old song, as are the 15 contained in the "selections" all, no doubt, rare favorites in their day.

Instrumental.

Fairy Queen. (Reine des Fées.) 4 hands. 4. Ab. S. Smith. 1.00
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Sydney Smith is one of the most brilliant of composers, but his works have been, in general, too difficult for ordinary players. The above two pieces, however, if skillfully fingered, are hardly above the 3d degree of difficulty, and are as brilliant in this arrangement as in any other.

Little Bird's Nest.
No. 3. Piggie Buck Galop. 1. C. Mack. 39
" 9. Little Birdie's Dead March. 1. A min. 30

Little Birdies who are learning to play will take these among their first pieces.

Recreation. Polka Redowa. 2. Bb. Bonn. 30
Useful instructive pieces.

Melodious 5 Finger Studies for 4 hands. Behrens. In 3 Nos. each 75
Complete, 1.50

5 Finger Exercises are very useful, and (peak it softly) a little tiresome. But the 4 hand arrangement, and the "tunes" which are evolved, greatly lighten the task of practicing them.

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These are noble things for exhibitions, and, when well-played, have almost an orchestral effect.

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1. Polonaise. 4. F.
The "instructive" quality betrays itself at once. Excellent practice.

Middlemarch Waltz. 4. Tolmatschoff-Strauss. 60
Tolmatschoff is one "variety" of Strauss, and the waltz is brilliant and Strauss-y.

ABBREVIATIONS.—Degrees of difficulty are marked from 1 to 7. The key is marked with a capital letter, as C, B flat, &c. A small Roman letter marks the highest note, if on the staff, an italic letter the highest note, if above the staff.

JOHN SEBASTIAN BACH.

PASSION MUSIC,

(ACCORDING TO THE GOSPEL OF ST. MATTHEW.)

WORDS ENGLISH AND GERMAN.

THE ENGLISH TRANSLATION AND ADAPTATION^e BY

JOHN S. DWIGHT.

Full Vocal Score, with Piano-Forte Accompaniment

MAINLY BY

JULIUS STERN.

BOSTON:

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PREFACE.

This is the first American edition of the "MATTHÄUS-PASSION," the greatest of the sacred compositions of SEBASTIAN BACH, a work without a rival in its kind. Hitherto there has appeared but one edition with an English text, — that published in London in 1862, bearing the name of Prof. William Sterndale Bennett as Editor, with "English translation and adaptation" by Miss H. F. H. Johnston. It is a very free translation, too often ceasing to be a translation at all; yet much of it is excellent, and we are indebted to it for some good suggestions. Not made to be accompanied by the original German text, it invited to more liberties with the music itself than we have deemed allowable in an edition which seeks to be as close as possible, both to the form and meaning of the words, and to Bach's own wonderfully expressive way of wedding tones with syllables, his melodic phrasing and division, and especially his quaint, peculiar *accent*, to alter which according to our modern notions is to rob his melody of much of its essential genius.

In the present edition the German words are given with the English, partly for the use of German Choral Societies, so numerous in this country, and partly in justification of the somewhat strange, naive, and often homely character of an English text which would fain cleave as closely as may be to the quaint old German rhymes (sometimes poor poetry, it must be confessed, but always redeemed by their sincere, deep, tender piety) with whose whole sense and imagery and style this music seemed so inseparably intertwined. A difficult problem at the best, resulting here and there in lines which cannot but appear far-fetched! Doubly difficult in the narrative Recitative, where the conflicting languages require sometimes a choice of notes. The London edition often cuts the knot by torturing Bach's phrases and divisions into exact conformity with the received English version of the Gospel, as if the letter were of vital consequence. It has been our endeavor, while using the familiar words wherever they would serve, and never of course departing from their sense or style, to keep Bach's Recitative intact; and it must be borne in mind, that it is a peculiar kind of Recitative, much more melodic than the dry declamatory English pattern, which insists on one note always to one syllable. Applying the same principle of translation to the strange old text of the Chorales (Hymns by Paul Gerhard, &c.) and of the Choruses and Arias (said to have been made by one Christian Friedrich Henrici, who lived and wrote in the first half of the last century under the name Picander, — though we can hardly doubt that Bach himself, devout believer that he was, had much to do with it)—obviously the result could not be, and does not claim to be, an English poem in any modern literary sense. The translator will be too happy if he has found English words to which *Bach's music can be fitly sung*; this involved fidelity to thought and feeling; but, in the form of expression, no tempting literary felicities could be allowed except by sufferance of the *music*; that must be the final arbiter in every choice of renderings.

The musical arrangement now presented follows in the main the well known Peters edition (Leipsic,) edited by JULIUS STERN. But in many of the Arias, with their introductory Recitative, the masterly piano-forte accompaniment by ROBERT FRANZ has been adopted, and his name is put at the beginning of the several pieces. It is only to be regretted that this great interpreter of Bach to our more modern taste has not in the same spirit made an arrangement of the entire work. His elaboration of the full orchestral Score, with utmost fidelity to Bach's intentions, has rendered some of these Arias for the first time practicable in performance. The expression marks and Metronomic *tempi*, throughout, are taken from the Score by Franz.

The paragraph appended is from the programme of a London Concert, at which portions of the Passion Music were performed.

J. S. D.

BOSTON, Dec. 6, 1869.

BACH'S PASSION MUSIC.

Bach wrote five oratorios, called *Passions*. Of the five, three are probably all that exist; and of the three, only two are printed and accessible. These two are "the Passion according to St. John," and that "according to St. Matthew." The latter is the more important of the two, and probably the later; on the whole, it is the greatest work of the author. By a *Passion* is meant an oratorio which has for its subject the transactions of the last hours of the life of our Saviour. It has been the custom in the Protestant churches of Germany, ever since they existed, to perform a piece of music on the high festivals and solemn ecclesiastical days, as part of the religious service proper to the day—a custom probably originating in the "Mysteries" or Sacred Plays, common in mediæval times, and which still survive in the Marionette dramas annually played in the churches in the south of France and of Lombardy. On good Fridays, the History of the Passion and Death of the Saviour would naturally be chosen as a subject of such a solemn music. In these compositions, the narrative of one of the Evangelists was taken, and delivered continuously in recitative by a solo voice, and the story was interrupted by verses, sung by the congregation, out of the Hymns appropriate to the occasion, drawn from the vast Hymnology in which Germany is so rich, set to those Chorales which form at once so individual and so interesting a part of her musical literature. This is exactly the method followed in the earliest Passion known, the date of which is 1573. By degrees, however, the strict and simply didactic form of the composition was much departed from; meditative and devotional poetry bearing on the subject was interpolated, and the Chorales were treated in a more scientific manner, or were varied in harmony, so as to lose the congregational character which they originally had. These changes were gradually introduced by the great masters of the German School, Keiser, Mattheson, Telemann, Graun: all of whom tried their highest flights in Passion music. But the *Matthew Passion* of Bach far excels any of these works in dramatic power, and it would be perhaps impossible for anything to be acted with more effect, if the solemn nature of the subject admitted of such a mode of performance.

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PASSION MUSIC, (after St. Matthew,)

By JOH. SEB. BACH.

FIRST PART.

No. 1. CORO I. & II.

Arranged by JULIUS STERN.

Andante con moto. (♩. = 76.)

PIANO-FORTE.

p legato.

sempre p

poco cresc. *decresc.*

p

poco cresc. *mf*

decresc.

1st Chorus.
The Daughters of Zion.

Soprano ripieno.

Soprano.
mf Come, ye Daughters, weep for an - - - guish, weep for an - guish, Come, ye
Kommt, ihr Töchter, helft mir kla - - - gen, helft mir kla - gen, kommt, ihr

Alto.
Come, come, come, ye Daughters, weep for an -
Kommt, kommt, kommt, ihr Töchter, helft mir kla -

Tenore.
Come, come, come, ye Daughters, weep for an - - -
Kommt, kommt, kommt, ihr Töchter, helft mir kla - - -

Basso.
Come, . . . ye Daughters, weep for an - - - guish, Come, ye Daughters, weep for anguish, Come, ...
Kommt, . . . ihr Töchter, helft mir kla - - - gen, kommt, ihr Töchter, helft mir kla-gen, kommt,

2d Chorus.
The Believers.

Soprano.

Alto.

Tenore.

Basso.

mf

Daughters, weep for an -
Tochter, helft mir kla -

guish, weep for an -
gen, helft mir kla

guish, Come, ye Daughters, weep for an -
gen, kommt, ihr Töchter, helft mir kla

ye Daughters, weep for an -
ihr Tochter, helft mir kla

guish, Come, ye Daughters, weep for an -
gen, kommt, ihr Töchter, helft mir

Musical score for a vocal and piano piece, page 6. The score includes vocal staves with lyrics in German and English, and piano accompaniment staves. The key signature is one sharp (F#). The tempo is marked *f* (forte). The score includes a *decresc.* (decrescendo) marking.

The vocal staves contain the following lyrics:

- guish, weep for
 gen, helft mir

decresc.

- guish, weep for an -
 gen, helft mir kla -

an - guish, Come, ye Daughters, weep for an - guish, weep for
 kla - gen, kommt, ihr Töchter, helft mir kla - gen, helft mir

The piano accompaniment staves include a *decresc.* marking.

anguish. See Him, the Son of Man; See Him, so like a Lamb; See Him, the Son of
 kla - gen. Se - het den Bräuti - gam, seht ihn als wie ein Lamm, se - het den Bräuti-

- - guish. See Him, the Son of Man; See Him, so like a Lamb; See Him, the Son of
 - - gen. Se - het den Bräuti - gam, seht ihn als wie ein Lamm, se - het den Bräuti-

- - guish. See Him, the Son of Man; See Him, so like a Lamb; See Him, the Son of
 - - gen. Se - het den Bräuti - gam, seht ihn als wie ein Lamm, se - het den Bräuti-

anguish. See Him, the Son of Man; See Him, so like a Lamb; See Him, the Son of
 kla - gen. Se - het den Bräuti - gam, seht ihn als wie ein Lamm, se - het den Bräuti-

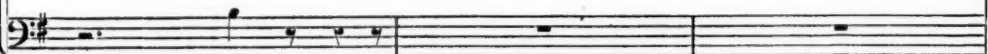
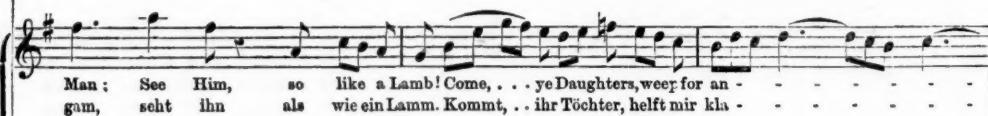
Whom? How? Whom?
 Wen? Wie? Wen?

Whom? How? Whom?
 Wen? Wie? Wen?

Whom? How? Whom?
 Wen? Wie? Wen?

p f mf p f mf f mf

Soprano ripieno.



less, dig, Who on the
an Stamm des

- guish. See him, the Son of
- gen. So - het, den Bräu - ti -

decresc.

- guish, weep for an - - - guish. See him, the Son of
- gen, helft mir kla - - - gen. So - het, den Bräu - ti -

an - - - guish, Come, ye Daughters, weep for anguish. See him, the Son of
kla - - - gen, kommt, ihr Töchter, helft mir kla-gen. So - het, den Bräu - ti -

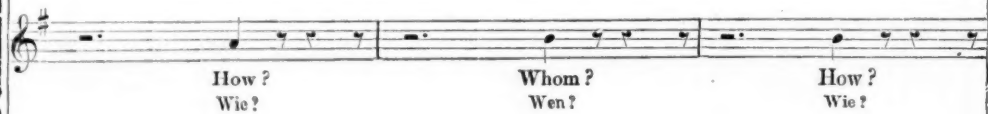
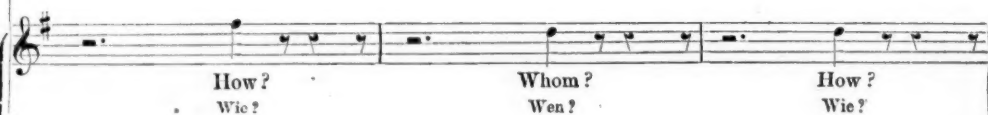
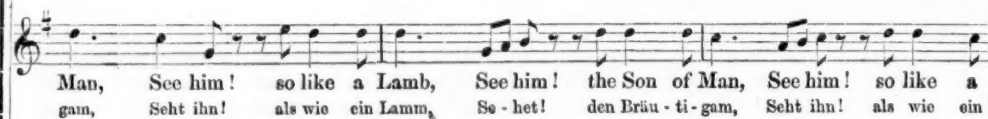
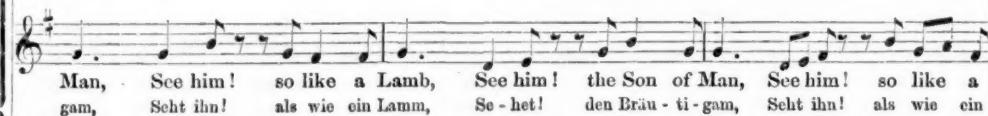
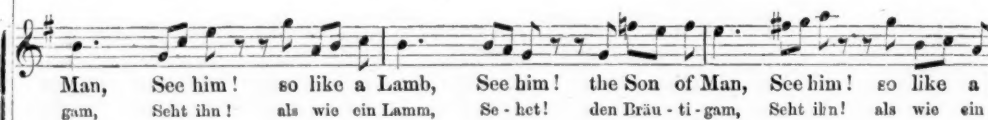
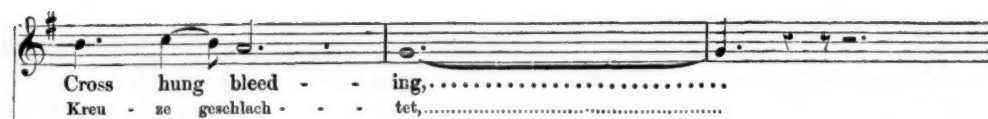
- guish, weep for an - - - guish. See him, the Son of
- gen, helft mir kla - - - gen. So - het, den Bräu - ti -

Whom?
Wen?

Whom?
Wen?

Whom?
Wen?

decresc. *mf*



11

Lamb!
Lamm!

Lamb!
Lamm!

Lamb!
Lamm!

The musical score on page 11 consists of three systems. The first system has five staves: four vocal staves and one piano staff. Each vocal staff begins with the lyrics "Lamb!" and "Lamm!". The piano staff has a melodic line in the right hand and a bass line in the left hand. The second system has four staves, all of which are empty. The third system has two staves, both of which are filled with musical notation, including a piano (p) marking.

See it! His love untold! See it! His love un-
Se - het! Seht die Ge-duld! Se - het! Seht die Ge-

See it! His love untold! See it! His love un-
Se - het! Seht die Ge-duld! Se - het! Seht die Ge-

See it! His love untold! See it! His love un-
Se - het! Seht die Ge-duld! Se - het! Seht die Ge-

What? Was? What? Was?

What? Was? What? Was?

What? Was? What? Was?

mf *f* *p* *f* *p*

Thy . love still in - ter - ce - - ding
 All' - zeit er - - fund'n ge - dul - - dig,

told! See,..... His love untold, love,.....
 duld! Se - - - - - het die Geduld, se - - - - -

decresc.
 told! See,..... His love un - told, love untold, love,..... His love untold,
 duld! Se - - - - - het die Ge - duld, die Geduld, se - - - - - het die Geduld, .

told! See,..... His love untold, love,..... His love untold, love, . . His love . . un -
 duld! Se - - - - - het die Geduld, se - - - - - het die Geduld, se - - - - - het die . . . Ge -

told! See,..... His love untold, love,..... His love untold, love untold,.....
 duld! Se - - - - - het die Geduld, se - - - - - het die Geduld, die Geduld,.....

decresc.

For foes who mock Thee, shame - -
Wie wohl du wa - rest ver - ach - -

..... His love un-told. See it! His love untold. See it! His love un-
- - - het die Geduld. Se - het! Seht die Geduld. Se - het! Seht die Ge-

... un - told, love, . his love un - told. See it! His love untold. See it! His love un-
... die Geduld, Se - het die Ge - duld. Se - het! Seht die Geduld. Se - het! Seht die Ge-

told, love, . . . His love untold. See it! His love untold. See it! His love un-
duld. Se - - - het die Geduld. Se - het! Seht die Geduld. Se - het! Seht die Ge-

..... See, his love, his love untold. See it! His love untold. See it! His love un-
..... Se - het, Se - het die Geduld. Se - het! Seht die Geduld. Se - het! Seht die Ge-

What?
Was?

What?
Was?

What?
Was?

What?
Was?

f *mf* *f* *mf*

Else were we
Sonst müß - ten

Look ! look !
Seht ! seht !

Look ! look !
Seht ! seht !

Look ! look !
Seht ! seht !

Look where ? look
Wohin ? wo -

Look where ?
Wohin ?

Look where ?
Wohin ?

f *p* *f* *mf*

Look on Him,..
Se - het ihn

Look on Him, betray'd and sold, On the cru - el cross to
Se - het ihn aus Lieb' und Huld, Holz zum Kreu - ze sel - ber

Look . . . on Him, be - tray'd and sold, . . . On the cru - el
Se - - - het ihn aus Lieb' und Huld . . . Holz zum Kreuze

Look on
Se - - - het

See Him!
Se - het!

Look on Him,..
Se - het ihn.....

See Him!
Se - het!

See Him!
Se - het!

See Him!
Se - het!

Look..... on
Se - - - het

mf

Re - gard us
Er - barm' dich

... betray'd and sold, On the cru - - el cross to lan - - guish, Look on Him, . . be-
... aus Lieb' und Huld Holz zum Kreu - - ze sel - ber tra - - gen, Se - het ihn . . . aus

lan - - - - guish, Look . . . on Him, betray'd and sold, On the cruel
tra - - - - gen, Se - - - - het ihn aus Lieb' und Huld Holz zum Kreuze

cross to lan - - - - guish, Look on Him, betray'd and sold, On the cruel cross to
sel - ber tra - - - - - gen, Se - het ihn aus Lieb' und Huld Holz zum Kreuze sel - ber

Him, betray'd and sold, . . . On the cruel cross to lan - - - -
ihn aus Lieb' und Huld . . . Holz zum Kreuze sel - ber tra - - - -

... betray'd and sold, On the cru - - el cross to lan - - - guish, Look on Him, . . be-
... aus Lieb' und Huld Holz zum Kreu - - ze sel - ber tra - - - gen, Se - het ihn . . . aus

Look . . . on Him, betray'd and sold, On the cruel
Se - - - - het ihn aus Lieb' und Huld Holz zum Kreuze

Look on Him, betray'd and sold, On the cruel cross to
Se - het ihn aus Lieb' und Huld Holz zum Kreuze sel - ber

Him, betray'd and sold, . . . On the cruel cross to lan - - - -
ihn aus Lieb' und Huld . . . Holz zum Kreuze sel - ber tra - - - -

gent - ly, O Je - - - su, O..... Je - - - su!
un - der, O Je - - - su, O..... Je - - - su!

- tray'd..... and sold, betray'd and sold, On the cru - el cross to lan - - - -
Lieb' und Huld, aus Lieb' und Huld, Holz zum Kreuze sel - ber tra - - - -

cross to lan - - - - guish! betray'd and sold, On the cru - el cross to lan - - - -
sel - ber tra - - - - gen! aus Lieb' und Huld, Holz zum Kreuze selber tra - - - -

languish! Look on Him betray'd and sold, On the cru - el cross to lan - - - -
tragen! Sehst ihn aus Lieb' und Huld, Holz zum Kreuze sel - ber tra - - - -

- guish! On the cru - el cross to lan - - - - guish! On the cru - el cross to
- gen! Holz zum Kreuze sel - ber tra - - - - gen! Holz zum Kreu - ze sel - ber

- tray'd and sold, be-tray'd and sold, On the cru - el cross to lan - - - -
Lieb' und Huld, aus Lieb' und Huld, Holz zum Kreuze sel - ber tra - - - -

cross to lan - - - - guish! betray'd and sold, On the cru - el cross to lan - - - -
sel - ber tra - - - - gen! aus Lieb' und Huld, Holz zum Kreuze selber tra - - - -

languish! Look on Him betray'd and sold, On the cru - el cross to lan - - - -
tragen! Se - het ihn aus Lieb' und Huld, Holz zum Kreuze sel - ber tra - - - -

- guish! On the cru - el cross to lan - - - - guish! On the cru - el cross to
- gen! Holz zum Kreuze sel - ber tra - - - - gen! Holz zum Kreu - ze sel - ber

guish! Come, ye Daughters, weep for
gen! Kommt, ihr Töchter, helft mir

guish! Come,..... ye Daughters,
gen! Kommt,..... ihr Töchter,

guish!
gen!

lan
tra : : : : : guish!
gen!

guish! Come, ye Daughters, weep for
gen! Kommt, ihr Töchter, helft mir

guish! Come,..... ye Daughters,
gen! Kommt,..... ihr Töchter,

guish!
gen!

lan
tra : : : : : guish!
gen!



an - - - - - guish, Come, ye Daughters, weep for an
 kla - - - - - gen, Kommt, ihr Töch - ter, helft mir kla

weep for an - guish, Come, ye Daughters, weep for an
 helft mir kla - - gen, Kommt, ihr Töch - ter, helft mir kla

Come,..... ye Daughters, weep for an
 Kommt,..... ihr Töch - ter, helft mir kla

Come,... ye
 Kommt,... ihr



an - - - - - guish, Come, ye Daughters, weep for an
 kla - - - - - gen, Kommt, ihr Töch - ter, helft mir kla

weep for an - guish, Come, ye Daughters, weep for an
 helft mir kla - - gen, Kommt, ihr Töch - ter, helft mir kla

Come,..... ye Daughters, weep for an
 Kommt,..... ihr Töch - ter, helft mir kla

Come,... ye
 Kommt,... ihr



guish. See Him! The Son of
gen, Se - het! Den Bräu - ti -

guish, See Him! The Son of
gen, Se - het! Den Bräu - ti -

guish, weep for an - guish. See Him! The Son of
gen, helft mir kla - gen. Se - het! Den Bräu - ti -

Daugh - ters, weep for an - guish, weep for an - guish. See Him! The Son of
Töch - ter, helft mir kla - gen, helft mir kla - gen. Se - het! Den Bräu - ti -

guish. Whom?
gen. Wen?

guish. Whom?
gen. Wen?

guish, weep for an - guish. Whom?
gen, helft mir kla - gen. Wen?

Daugh - ters, weep for an - guish, weep for an - guish. Whom?
Töch - ter, helft mir kla - gen, helft mir kla - gen. Wen?

Man, See him, so like a Lamb, so like..... a..... Lamb!
 gam, Seht ihn, als wie ein Lamm, als wie..... ein..... Lamm!

Man, See him, so like a Lamb, so like..... a Lamb!
 gam, Seht ihn, als wie ein Lamm, als wie..... ein Lamm!

Man, See him, so like a Lamb, so like a Lamb, like a Lamb!
 gam, Seht ihn, als wie ein Lamm, als wie ein Lamm, wie ein Lamm!

Man, See him, so like a Lamb, so like a Lamb!
 gam, Seht ihn, als wie ein Lamm, als wie ein Lamm!

How? so like a Lamb!
 Wie? als wie ein Lamm!

How? so like a Lamb!
 Wie? als wie ein Lamm!

How? so like a Lamb!
 Wie? als wie ein Lamm!

How? so like a Lamb!
 Wie? als wie ein Lamm!

No. 2. RECITATIVO.

28

CORO I.

Evangelist.
(TENOR.)

When Je - sus now had fin - ish - ed all these say - ings, He
Da Je - su dis - se Re - de vol - len - det hat - te, sprach

Piano-Forte.

Jesus. (Bass.)

said to His dis - ci - ples: Ye know that after two days is the Pass-o-ver, and the Son of Man is
er zu seinen Jüngern: Ihr wisset, dass nach zwe-en Ta-gen Os-tern wird, und des Menschen Sohn wird

e - - ven now be - tray - ed to be . . . cru - - - - ci - fi - ed.
ü - ber - ant - wortet werden, dass er ge - kreu - - - - zi - get werde.

No. 3. CHORAL.

(66 = ♩)

CORO I & II.

Soprano.

Alto.

Tenor.

Bass.

Say, sweet-est Je - su, what law Thou hast bro - - ken, To
Herz - lieb - ster Je - su, was hast du ver - bro - - chen, dass

bring on Thee the dread-ful sen - tence spo - - ken? What is Thy guilt? Of
man ein solch hart Ur - theil hat ge - spro - - chen? Was ist die Schuld, in

what so grave trans - gres - - - sion Is Thy con - fes - - - sion?
was für Mis - se - - tha - - - ten bist du go - ra - - - then?

No. 4. RECITATIVO.

CORO. I.

Evangelist.

Piano-forte.

Then as - sem - bled to - geth - er the chief priests, and the scribes, and the
 Da ver - sam - melten sich die Ho - hen - priest - er und Schriftge - lehrten, und die

elders of the people, un - to the palace of the high priest, who was call - ed Cai - a - phas; and they con -
 Aeltes - ten im Volk, in dem Pal - last des Hohen - priesters, der da hieß Ca - i - phas; und hielten

sulted, that Je - sus might be taken and put to death. They said, how - ev - er:
 Rath, wie sie Je - sum mit Lis - ten griffen und töd - teten. Sie sprachen aber:

No. 5. CORO I. & II.

Soprano.

Alto.

Tenore.

Basso.

Soprano:

Alto.

Tenore.

Basso.

Piano-forte.

Con 8va.

♩ = 88.

No, not on the Feast, for fear there may be an up - roar, an
 Ja nicht auf das Fest, auf dass nicht ein Auf - ruhr wer - de, ein

No, not on the Feast, for fear there may be an up - roar,
 No, not on the Feast, for fear there may be an

No, not on the Feast, for fear there may be an
 Ja nicht auf das Fest, auf dass nicht ein Auf - ruhr

No, not on the Feast, for fear there may be an

Coro I.

up - - - ruhr wer - roar, No, not on the Feast, for fear of an
Auf - - - de, Ja nicht auf das Fest, auf dass nicht ein
No, not on the Feast, No, not on the Feast, for fear of an
Ja nicht auf das Fest, Ja nicht auf das Fest, auf dass nicht ein

Coro II.

up - roar, an up - - - ruhr wer - roar, No, not on the
wer - de, ein Auf - - - de, Ja nicht auf das
up - roar, No, not on the Feast, No, not on the
wer - de, Ja nicht auf das Fest, Ja nicht auf das

Con Sva.

Coro I.

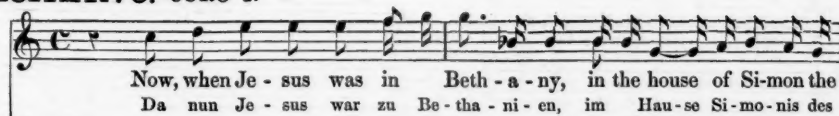
up - - - roar a - mong..... the people.
Auf - - - ruhr wer - de im Volk.
up - - - roar, an up - - - roar a - mong..... the people.
Auf - - - ruhr, ein Auf - - - ruhr wer - de im Volk.
up - - - roar a - mong..... the people.

Coro II.

Feast, for fear of an up - - - roar a - mong..... the people.
Fest, auf dass nicht ein Auf - - - ruhr wer - de im Volk.
Feast, for fear of an up - - - roar a - mong..... the people.

No. 6. RECITATIVO. CORO 1.

Evangelist.



Piano-Forte.



lep - er, there came to Him a woman, who had a box of pre - cious ointment, And pour'd it on His
Aus - sitzi - gen, trat zu ihm ein Weib, das hatte ein Glas mit köstlichem Wasser, und goss es auf sein

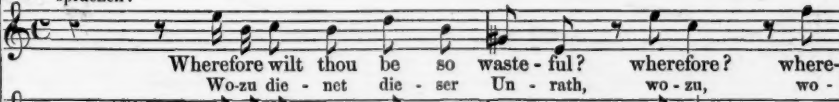
head, As He at ta - ble sat. But when his dis - ci - ples saw it, they had in - dig - na - tion, and
Haupt, da er zu Tische sass. Da das seine Jünger sahen, wurden sie un - wil - lig, und

No. 7. CORO 1.

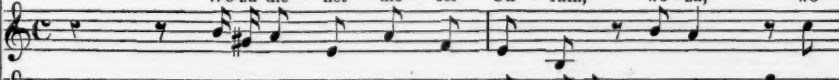
Evangelist.



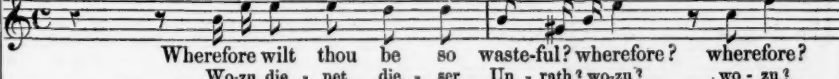
Soprano.



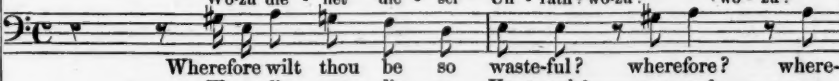
Alto.



Tenore.



Basso.



Piano-Forte.

Met. 88 = ♩



fore? wherefore wilt thou be so waste-ful? For this
zu? wo-zu die-net die-ser Unrath? Dieses

fore? wherefore wilt thou be so waste-ful? For this ointment could be
zu? wo-zu die-net die-ser Unrath? Dieses Wasser hätte

wherefore? wherefore wilt thou be so waste-ful? For this ointment could be sold for much, be... sold,
wo-zu? wo-zu die-net die-ser Unrath? Dieses Wasser hätte mögen theuer verkauft,.....

fore? wherefore wilt thou be so waste-ful? For this ointment could be sold for much, be
zu? wo-zu die-net die-ser Unrath? Dieses Wasser hätte mögen theuer ver-

Con SVA.

ointment could be sold for much, be sold, and to the poor, to the poor be giv - - en, the poor....
Wasser hät - te mö - gen theuer verkauft, und den Armen ge - ge - ben wer - - den, den Ar - -

sold for much, be sold,..... and to the poor, to the poor be giv - - en, to the
mögen theuer verkauft,..... und den Armen ge - ge - ben wer - - den, und den

.. and to the poor,..... to the poor be giv - - en, to the
.. und den Ar - - men ge - ge - ben wer - - den, und den

sold,..... and to the poor, to the poor be giv - en, for this ointment could be
kauft,..... und den Ar - men ge - ge - ben werden, dieses Wasser hätte

Con SVA.

..... and to the poor, to the poor be gi - ven.
..... men, und den Ar - - men ge - ge - ben wer - den.

poor, to the poor be giv - - en, to the poor, to the poor be giv - en.
Ar - men ge - ge - ben wer - den, und den Ar - - men ge - ge - ben wer - den.

poor, to the poor be giv - - en, to the poor, the poor be giv - en.
Ar - men ge - ge - ben wer - - den, Ar - men ge - ge - ben wer - - den.

sold for much, be sold, and to the poor,..... to the poor be giv - en.
mögen theuer verkauft, und den Ar - men ge - ge - hen wer - - den.

Con SVA.

No. 8. RECITATIVO.

Evangelist. **CORO I.**

And Je - sus, perceiv - ing it, said un - to them:
Da das Je - sus mer - ke - te, sprach er zu ih - nen:

Piano-forte.

Jesus.

Wherefore trouble ye the woman? It is a good work that she hath done. Because the poor ye have
Was be - kummert ihr das Weib? Sie hat ein gut Werk an mir ge - than! Ihr ha - bet al - le - zeit

al - ways with you, but me ye have not al - ways. That she hath pour'd this
Ar - me bei euch, mich a - ber habt ihr nicht al - lezeit. Dass sie dies Was - ser

ointment thus up - on my bo - dy, this she hath done that they may bu - ry
hat auf mein - en Leib ge - gos - sen, hat sie ge - than, dass man mich be - gra - ben

me. Tru-ly, I say to you: Wherev-er this gos - pel shall hereaf - ter be preach'd in all the
wird. Wahrlich, ich sage euch: Wo dies E - van - go - li - um ge - pre - di - get wird in der ganzen

world, there too will be told in her remembrance, what she hath done.
Welt, da wird man auch sa-gen zu ih-rem Ge-dächtniss, was sie ge-than hat.

Con Sva.

No. 9. RECITATIVO.

CORO I.

Alto.

Piano-forte.
(R. FRANZ.)

Thou dear Redeemer, Thou, If Thy dis-
Du lie-ber Heiland du, wenn dei-ne

ciples murmur loudly, A- gainst this woman here, Who fain with ointment
Jünger thöricht streiten, dass die- ses fromme Weib mit Sal-ben dei-nen

dear Would bury Thee devout-ly; These humble tears at least allow, With which my
Leib rum Gra-be will be-rei-ten; so las-se mir inzwis-chen zu, von mei-ner

weep-ing eyes run o'er, Their wa-ter on thy head to pour.
Au-gen Thrä-nen-flüs-sen ein Wasser auf dein Haupt zu giessen.

poco cresc.

No. 10. ARIA.

Andantino con moto. (♩ = 104.)

Alto.

CORO I.

Piano-forte.
(R. FRANZ.)

mf

Grief and
Buss' und

pain,
Reu',

grief..... and pain
Buss'..... und Reu'

wring the
knirscht das

guilt-y
Sün - den

heart in
- herz ent - -

twain.
zwei.

Grief and pain,
Buss' und Reu',

grief and pain
Buss' und Reu'

pain
Reu'

wring the guil - ty heart in twain, wring the guil - ty heart in twain,
knirscht das Sün - den - herz ent - zwei, knirscht das Sün - den - herz ent - zwei,

Grief and pain, grief and pain wring the guil - ty heart in twain,
Buss' und Reu', Buss' und Reu' knirscht das Sün - den - herz ent - zwei,

dol.

cresc.
Grief..... and pain wring the guil - ty heart in
Buss'..... und Reu' knirscht das Sün - den - herz ent -

twain.
zwei.

mf

FINE

mf Fall, ye drops, fall fas - ter, fas - ter, Free - ly
 Dass die Tro - - pfen mei - ner Zäh - - ren an - - - ge -

p dol.

from mine eyes, like rain,..... Grate-ful balm to my dear Mas - -
 - neh - me Spe - ce - rei, treu - er Je - su, dir ge - bäh - -

mf

ter!
 ren!

mf O ye
 daas die

p

cre - - scen - - do.

drops, fall fas - ter, fas - ter, Freely from mine..... eyes, like
 Tro - pfen mei - ner Zäh - ren an - ge - neh - me..... Spe - ce -

mf

rain, Grateful balm..... to my dear Mas - ter,
 rei, treu - er Je - - - su, dir ge - - bäh - ren,

mf

to.... my Je - sus, to..... my Jesus dear,.... my Mas - ter!
 treu - er Je - su, treu - er Je-su, dir ge - bäh - ren!

DA CAPO.

No. 11. RECITATIVO. CORO I.

Evangelist.

Then one of the twelve dis - ci - ples, whose name was Ju - das Is - ca - ri -
 Da ging hin der Zwöl - fen Ei - ner, mit Na - men Ju - das I - scha - ri -

Piano-Forte.

Judas.

- ot, Went un - to the chief priests and said: Now what will ye
 - oth, zu den Ho - hen - pries - tern, und sprach: Was wollt ihr mir

Evangelist.

give me, If I to you be - tray him? And they of - fered him thir - ty
 ge - ben? Ich will ihn euch ver - ra - then? Und sie bo - ten ihm drei - ssig

sil - ver pieces. And from that time sought the oppor - tu - ni - ty, that he might betray Him.
 Sil - ber - linge. Und von dem an suchte er Ge - le - gen - heit, dass er ihn ver - riethe,

No. 12. ARIA. CORO I.

Andante con moto. (♩ = 76.)

Soprano.

Piano-Forte.
(R. FRANZ.)

On - ly bleed,
Blu - te nur,

on - ly bleed,
blu - te nur,

on - ly bleed, thou dearest heart! On - ly bleed, thou dearest heart! On - ly bleed, thou dearest
blu - te nur, du lie - bes Herz! blu - te nur, du lie - bes Herz! blu - te nur, du lie - bes

heart! On - ly bleed, thou dearest heart! On - ly bleed, thou dearest
Herz! blu - te nur, du lie - bes Herz! blu - te nur, du lie - bes

heart! On - ly bleed, thou dearest heart!
Herz! blu - to nur, du lie - bes Herz!

mf *p*

mf *p* *mf* *cresc.*

Ah! a child of Thine upbringing,
Ach, ein Kind, das du er - zo - gen,

mf *Fine. dol.*

To thy breast for nurture cling - - - ing, Coil - ing there, the snake ac -
das an dei - - ner Brust ge - so - - - gen, droht den Pfe - ger zu er -

cresc.

cre - scen - do. *f*
- cur - - sed, Stings where it was fondly nur - - sed.
- mor - den, denn es ist zur Schlange wor - - den.

cre - scen - do. f *p*

Ah! a child of Thine up - bring - ing, To Thy breast for nurture
 Ach! ein Kind, das du er - zo - gen, das an dei - ner Brust ge -

cling - ing, so - gen, Coi - ling there, the snake ac - cur - sed, Stings
 droht den Pfe - ger zu er - mor - den, denn

where it was fond - ly nur - sed.
 es ist zur Schlan - ge wor - den.
 DA CAPO.

No. 13. RECITATIVO. CORO I.

Evangelist.

Now on the first day of the un - leav - 'ned
 A - ber am ers - ten Ta - ge der sü - ssen

Piano-Forte.

bread came the dis - ci - ples to Je - sus, And said un - to Him:
 Brod' tra - ten die Jün - ger zu Je - su, Und spra - chen zu ihm:

42

(♩ = 104.)
Soprano.

Soprano.

Alto,

Tenor.

Basso.

Piano-Forte.

NÖ. 14. CORO

(♩ = 104.)
Soprano.

Alto.

Tenor.

Basso.

Piano-Forte.

Where, where, where wilt Thou that we now pre - pare for
Wo, wo, wo, willst du, dass wir dir be - rei - ten das

Thee to eat the Pass - o - ver? where wilt Thou that we now pre - pare for
O - ster-lamm zu es - sen, wo willst du, dass wir dir..... be -

Thee to eat the Pass - o - ver? where wilt Thou that we now pre -
O - ster-lamm zu es - sen, wo willst du, dass wir dir be -

... for ten Thee to eat the Pass - o - ver? where wilt Thou
dass O - ster-lamm zu es - sen, wo willst du,

- pare for Thee to eat, to eat.... the Pass - o - ver? where
rei - ten das O - ster-lamm zu es - sen, wo

Thee to eat the Pass - o - ver, to eat the Pass - o - ver?
rei - ten das O - ster-lamm, zu es - sen?

- pare Thee the Pass - o - ver, to eat the Pass - o - ver?
rei - ten das O - ster-lamm, zu es - sen?

that dass we now pre - pare for Thee to eat the Pass - o - ver?
dass wir dir be - rei - ten das O - sterlamm zu es - sen?

wilt Thou that we now pre - pare for Thee to eat the Pass - o - ver?
willst du, dass wir dir be - rei - ten das O - ster-lamm zu es - sen?

No. 15. RECITATIVO. CORO I. 43

Evangelist. (TENOR.) *Jesus. (Bass.)*

He said : Go ye in - to the city to such a man, and say to
 Er sprach : Ge - het hin in die Stadt zu Ei - nem, und sprecht zu

Piano-Forte. *p*

him : The Master saith to thee : My time is at hand ; I will keep with thee the
 ihm : Der Meister lässt dir sagen : Mei - ne Zeit ist hin ; ich will bei dir die Os - tern

Evangelist.

Passover, with my dis-ci-ples. The dis-ci-ples did as Je - sus had ap -
 hal - ten, mit meinen Jüngern. Und die Jünger thaten, wie ihnen Je - sus be - foh - len

- pointed, and made rea - dy there the Pass-o-ver. And when evening came, He sat down at
 hat - te, und be - rei - te - ten das O - sterlamm. Und am A - bend setz - te er sich zu

Jesus.

ta - ble with the twelve, and as they ate, He told them : Veri - ly I say to
 Ti - sche mit den Zwölfen, und da sie a - ssen, sprach er : Wahrlich, ich sa - ge

Evangelist.

you : One among you here shall be - tray me. And they all grew ver - y
 euch : Ei - ner un - ter euch wird mich ver - ra - then. Und sie wurden sehr be -

sad, And they be - gan, ev - ry one of them to say un - to
trübt, und hu - ben an, ein Jeg - lichem un - ter ih - nen, und sag - ten zu

Allegro. (♩ = 104.)

Soprano, CORO I.

Lord, is it I? is it I? is it I?
Herr, bin ich's? bin ich's? bin ich's?

Alto.
Lord, is it I? is it I? Lord, is it I? is it I?
Herr, bin ich's? bin ich's? Herr, bin ich's? bin ich's?

Tenore. TUTTI.
Him: Lord, is it I? is it I? Lord, is it I? is it I?
ihm: Herr, bin ich's? bin ich's? Herr, bin ich's? bin ich's?

Basso.

Allegro.

Lord, is it I? is it I?
Herr, bin ich's? bin ich's?

Lord, is it I? Lord, is it I?
Herr, bin ich's? Herr, bin ich's?

is it I? is it I? Lord, is it I? is it I?
bin ich's? bin ich's? Herr, bin ich's? bin ich's?

I? is it I? Lord, is it I? is it I?
ich's? bin ich's? Herr, bin ich's? bin ich's?

Lord, is it I? is it I?
Herr, bin ich's? bin ich's?

No. 16. CHORAL.

(♩ = 66.)

CORO I. & II.

Soprano.
Alto.Tenor.
Bass.

'Tis I! my sins be - tray Thee! Ah! foul - ly I re-
 Ich bin's, ich soll - te bü - - - ssen, An Hän - den und an



pay Thee, Who died to make me whole! Of all the wrong Thou bo - rest, The
 Fü - ssen Ge - bun - den, in der Hölle. Die Ge - sseln und die Ban - den, Und



stripes, the crown Thou wo - - rest, The guilt lies hea - vy on my soul.
 was du aus - ge - stan - - den, Das hat ver - die - net mei - ne Seel'.

No. 17. RECITATIVO.

CORO I.

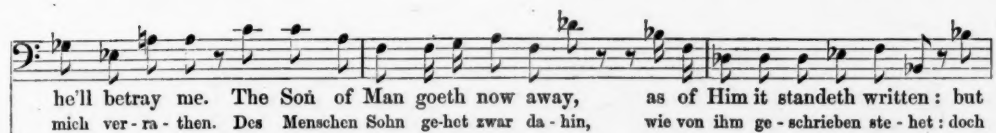
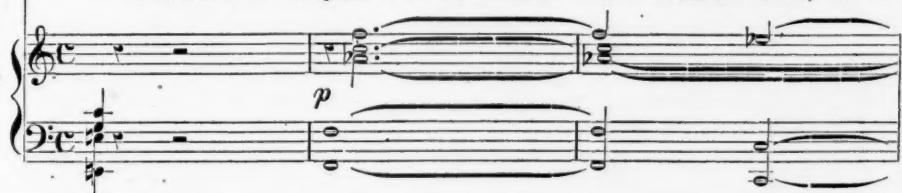
Jesus.

Evangelist.



He answered them, and said: He who his hand with me in the dish now dippeth, even
 Er antwor-te-te und sprach: Der mit der Hand mit mir in die Schüssel tauchet, der wird

Piano-forte.



he'll betray me. The Son of Man goeth now away, as of Him it standeth written: but
 mich ver - ra - then. Des Menschen Sohn ge-het zwar da - hin, wie von ihm ge - schrie - ben ste - het: doch



woe un - to that man by whom the Son of Man shall be betray'd! Indeed, it were
 we - he dem Menschen, durch welchen des Menschen Sohn ver - ra - then wird. Es wä - re ihm

Evangelist.
 better, better surely for him if he had not been born. Thereto answer - ed Judas,
 besser, das der - sel - bi - ge Mensch noch nie ge - bo - ren wä-re. Da antwor - te - te Judas,

Judas. Evangelist. Jesus.
 he that betray'd, and said: Lord, is it I? He said to him: Thou sayest.
 der ihn verrieth, und sprach: Bin ich's, Rabbi? Er sprach zu ihm: Du sagest's.

Con 8va.

Evangelist.
 And as they were eating, Je-sus took bread, bles-sed it, and brake it, and gave His disciples, and
 Da sie a - ber as - sen, nahm Je - sus das Brot, dan - ke - te, und brach's, und gab's den Jüngern und

Con moto (♩ = 100.)
 Jesus. Evangelist.
 said: Take, and eat, . . . for this is my body. And He took the
 sprach: Neh - met, es - - - set; das ist mein Leib. Und er nahm den

Con Moto. (♩ = 100.)

JESUS.

cup, and of-fer'd thanks, and gave it them, and said: Drink ye all.....
 Kelch, und dan-ke-te, gab ih-nen den, und sprach: Trin-ket Al--

..... of it; this is my blood, of the new Co-ve-nant,
 - - le da-raas; das ist das Blut des neu-en Testaments,

which is pour-ed out for ma-ny, for the re-mis-sion of sins.
 wel-ches ver-gos - - sen wird für Vie-le, zur Ver-ge-bang der Sün-den.

I say to you: I will not drink henceforth of this.....
 Ich sa-ge euch: Ich wer-de von nun an nicht mehr von die-sem Ge-

fruit, this fruit of the vine,..... un-til that day, when I shall drink
 - wächs des Wein - - stocks trin-ken, bis an den Tag, da ich's neu....

..... it new.. with- you in my Fa - - ther's kingdom.
 trin - ken wer - de mit euch in mei - nes Va - ters Reich.

No. 18. RECITATIVO.*Larghetto.* (♩ = 92.) **CORO I.**

Soprano. *mf* Al - - though.... my
 Wie - - wohl mein

Piano-Forte. *p*

(R. FRANZ.)

heart in tears do swim, That we.... so.... soon must part with
 Herz in Thrä - nen schwimmt, dass Je - - sus.... von uns Ab - schied

Him; Yet in His tes - ta - ment we all re - joice: His
 nimmt, so macht rich doch sein Te - sta - ment er - freut: Sein

cresc.
 flesh and blood, (O gift how choice!) Doth He be -
 Fleisch und Blut, O Kost - - barkeit, ver - macht er

queath in - to my hand. *mf* As in the world He
 mir in mei - ne Hän - de. Wie er es auf der

a tempo.

poco riten. *mf*

lov'd His own here liv - ing, Nor could be un - for - giv - ing, He
 Welt mit de - nen Sei - nen nicht bö - se kön - nen mei - nen, so

poco riten.

loves.. them.. still un - to the end...
 liebt..... er..... sie bis an das En - de.

p *perdendosi.* *pp*

No. 19. ARIA. CORO I.

Andante con moto. (♩ = 108.)

Soprano.

dol. *mf* *p* *mf* *p* *mf* *p*

tr

mf

Ne - ver will my heart refuse Thee, Dwell
 Ich will dir mein Her - ze schenken, sen-

mf *p*

.... in me, dwell in me, dwell in me, my ... Life, my All!
 -- ke dich, sen - - ke dich, sen - - - ke dich mein.... Heil hin-ein!

mf *p* *mf* *p* *mf*

mf *cresc.*
 Ne - - ver will my heart re - fuse Thee, Dwell.... in me,
 ich..... will dir mein Her - - - ze schen - ken, sen - - - ke dich

cresc.

.... my Life, my All! No, ne - - ver will..... my heart re - fuse
 mein Heil hin - ein, ich will dir mein Her - ze, mein Her - ze schen - - -

cresc.
 Thee, Dwell.... in me, my
 ken, sen - - ke dich, mein

cresc.

.... Life, my All! dwell..... in me, my Life, my All!
 Heil, hin - ein, sen - - - ke dich, mein Heil, hin - ein!

dol. *p* *mf* *p* *mf*

mf

Ev - er - more in Thee I'll lose me.
Ich will mich in dir ver - sen - ken;

(Fine.) *mf*

cre - - scen - - do.

If for Thee the world be small, Thou to me art more than all, More than worlds, my Heav'n
ist dir gleich die Welt zu klein, ei, so sollst du mir al - lein mehr als Welt und Him -

mf *cre - - scen - - do.*

.... my..... All!
- - - mel..... sein!

mf

mf

Yes, I will in Thee,
Ich will mich in dir,

mf

in Thee will lose me! If for Thee the world be small, Thou.. to me
 in der ver - sen - ken; ist dir gleich die Welt zu klein, ei,..... so sollst

art more than all, more, more than worlds, my Heav'n... my all!
 du mir al - lein mehr, mehr als Welt und Him - mel sein. (D. C.)

mf *p* *mf* *p* *mf* *p*

mf
 Ne - ver will my heart refuse Thee, Dwell
 Ich will dir mein Her - ze schenken, sen-

poco riten.
 in me, dwell in me, dwell in me, my Life, my All!
 - - ke dich, sen - - ke dich, sen - - ke dich, mein Herz, hin - ein!

mf *p* *mf* *poco riten.*

No. 20. RECITATIVO.
CORO I.

Evangelist.

Piano-Forte.

And when they had sung an hymn of praise to - geth - er,
Und da sie den Lob - ge - sang ge - sprochen hat - ten,

JESUS.

they went out into the mount of Olives. Then said Je - sus to them: This ve - ry night all of you will
gin - gen sie hin - aus an den Oel - berg. Da sprach Je - sus zu ih - nen: In die - ser Nacht wer - det ihr euch

fall a - way from me.
Al - le är - gern an mir.

For it stand - eth written: I will smite. . . . the Shepherd, and the
Denn es ste - het geschrieben: Ich wer - de den Hir - ten schla - gen, und die

sheep of the flock
Schaa - fe der Heer - de

shall be scat - ter - ed a - broad.
werden sich zer - streu - en.

But when
Wann ich

I am ris'n a - gain,
a - ber auf - er - ste - he,

then I will go be - fore you in - to Gal - i - lee.
will ich vor euch hin - ge - hen in Ga - li - lä - am.

No. 21. CHORAL. CORO I. II.

Soprano.
Alto.
(♩ = 66)
Tenore.
Basso.

Ac-knowl-edge me, my Keep - er, My Shep - herd, own me Thine, Thou
Er - ken - ne mich mein Hü - - ter, Mein Hir - te, nimm mich an, Von

fount of blessings, deep - er Than deepest want of mine. Thy mouth full oft hath fed me With
dir, Quell' al - ler Gü - ter, ist mir viel Gut's ge - than. Dein Mund hat mich ge - la - bet mit

milk and an - gel food; Thy Spir - it still hath led.. me The way of heav'nly good.
Milch und sü - sser Kost; Dein Geist hat mich be - ga - - bet Mit mancher Himmelslust.

No. 22. RECITATIVO. CORO 1.

Evangelist. Petrus.

Piano-Forte.

Pe - ter an-swer-ed ea-ger-ly, and said to Him: Tho' all men
Pe - trus a - ber ant - wor-te - te, und sprach zu ihm: Wenn sie auch

be of - fend - ed be-cause of Thee, yet I, Lord, will be nev - er of - fend - ed.
Al - le sich an dir är - ger - ten, so will ich doch mich nimmermehr är - gern.

Evangelist. JESUS.

Piano-Forte.

Je - sus said to him: Tru - ly I say to thee: This ve - ry night,
Je - sus sprach zu ihm: Wahrlich ich sa - ge dir: In die - ser Nacht,

ere yet the cock croweth, that thou wilt three times deny me. Pe - ter said to Him:
 e - he der Hahn krähet, wirst du mich dreimal verleugnen. Pe - trus sprach zu ihm:

Petrus.
 Though I should have to die with Thee, Yet will I nev - er de -
 Und wenn ich mit dir ster - ben müss - te, So will ich dich nicht ver -

Evangelist.
 ny Thee. And like - wise said al - so all the dis - ci - ples.
 leu - guen. Dess - glei - chen sag - ten auch al - le Jün - ger.

No. 23. CHORAL. CORO I. II.

Soprano.
 Alto.
 Tenore.
 Basso.
 (♩ = 66)

I will stay here be - side Thee, Nor Thou my love dis - dain! What -
 Ich will hier bei dir ste - hen, Ver - ach - te mich doch nicht! Von

ev - er woe be - tide Thee, Here steadfast I'll re - main. And when Thy heart is break - ing, In
 dir will ich nicht ge - hen, Wenn dir dein Herze bricht. Wann dein Herz wird er - blas - sen, In

death's re - lent - less grasp, Thee ten - der - ly up - ta - king, With - in mine arms I'll clasp.
 letzten To - des - stoss, Als - dann will ich dich fas - sen In meinen Arm und Schoos.

No. 24. RECITATIVO.

CORO I.

Evangelist.

Then came Je - sus with them un-to a place called Gethse-ma-ne, and
 Da kam Je - sus mit ih - nen zu ei - nem Ho - fe, der hiess Gethsemane, und

Piano-Forte.

JESUS.

said to the dis-ci-ples: Sit ye here, while I go yon-der and pray.....
 sprach zu seinen Jüngern: Setzet euch hier, bis dass ich dorthin-ge-he, und be-te.

p

Evangelist.

And He took with Him Peter, and the two sons of Ze-be-dee, and be-gan to be sor-row-ful and
 Und nahm zu sich Petrum, und die zween Söhne Ze-be-dä-i und fing an zu trau-ern und zu

f

JESUS.

hea-vy, Then said Je - sus to them: My soul is sor-row-ful,.....
 za-gen. Da sprach Je - sus zu ih - nen: Mei-ne Seele ist be-trübt.....

p

.... e'en un-to death..... Tar-ry here, and watch with me.
 bis in den Tod;..... bleibt hier, und wa-chet bei mir.

No. 25. CORO I. & II.

(♩ = 100.)

CORO. I.

Zion.
Tenore Solo.

Piano-forte.

O grief! Here throbs the rack'd and bleeding
O Schmerz! hier zit - - tert das ge - quäl - to

heart. It sinks a - way; how pale His counte - nance!
Herz. Wie sinkt es hin, wie bleicht sein An - ge - sicht! *sempre p*

Soprano. Why must Thou
Alto. Was ist die

CORO II.
The Believers.

Tenore. Why must Thou
Basso. Was ist die

p sempre.

Be - fore the
Der Rich - ter

suf - fer all these pangs of sor - row?
Ur - sach' al - ler sol - cher Pla - gen?

suf - fer all these pangs of sor - row?
Ur - sach' al - ler sol - cher Pla - gen?

judge He must appear ; No comfort, ah!..... no helper near!
führt ihn vor Gericht, Da ist kein Trost,..... kein Hel-fer nicht!

Ah!
Ach!

Ah!
Ach!

from my sins they all their sting do bor - - row!
mei - ne Sün - den ha - ben dich ge - schla - - gen!

from my sins they all their sting do bor - - row!
mei - ne Sün - den ha - ben dich ge - schla - - gen!

Yea, all..... the pains of Hell as-sail Him, Nor will His in - - -
Er lei - - - det al - le Höllen - qualen, er soll für frem - - -

- nocence avail Him.
- den Raub bezahlen.

Mine, ah Lord Je - sus, mine the guilt, I own it:
Ich, ach Herr Je - su, ha - be dies ver - schul - det:

Mine, ah Lord Je - sus, mine the guilt, I own .. it:
Ich, ach Herr Je - su, ha - be dies ver - schul - det:

Mine, ah Lord Je - sus, mine the guilt, I own .. it: Must Thou a -
Ich, ach Herr Je - su, ha - be dies ver - schul - det, Was du er -

Ah! could my love for Thee a -
Ach! könnte mei - ne Lie - be

Must Thou a - tone it!
Was du er - dul - - det!

Must Thou a - tone.... it!
Was du er - dul - - det!

- tone it!
dul - - - - - det!

- vail, Thy pain to mitigate, or share it, Or could I only help Thee bear it, How
 dir, mein Heil, dein Zittern und dein Zagen ver - mind - ern oder helfen tragen, Wie

glad - ly, how glad - ly so dear a task..... I'd hail!
 ger - ne, wie ger - ne, wie ger - ne blieb' ich hier!

No. 26. ARIA and CHOR. I. II.

(♩ = 80.)

Andante.

Piano-Forte.

Oboe Solo.

Cello Solo.

tr

CORO I.

Zion, Tenore Solo.

I'll watch with my dear Je - - - - - su
 Ich will bei meinem Je - - - - - su

p

al - way.
wa - chen.

Soprano, CORO II.
So slum - ber shall our sins be - fall!
So schla - fen un - sre Sün - den ein!

Alto.
So slum - ber shall our sins be - fall!

Tenor.
So slum - ber shall our sins be - fall!
So schla - fen un - sre Sün - den ein!

Basso.

p sempre.

I'll watch with my dear Je - - - su al - way.
Ich will bei meinem Je - - - su wa - chen.

So slum - ber shall our sins be -
So schla - fen un - sre Sün - den

So slum - ber shall our sins be -
So schla - fen un - sre Sün - den

p

I'll watch with my dear Je - su, with my dear Je - su al
 Ich will bei mei-nem Je - su, bei mei-nem Je - su wa

fall!
 ein!

fall!
 ein!

p

- way, I'll watch with my dear Jesu al
 - chen, Ich will bei mei-nem Je - su wa

- way.
 chen.

So slum-ber shall our sins be-fall! So slum-ber shall our sins be-
 So schla-fen un-sre Sün-den ein! So schla-fen un-sre Sün-den

So slum-ber shall our sins be-fall! So slum-ber shall our sins be-
 So schla-fen un-sre Sün-den ein! So schla-fen un-sre Sün-den

tr

Death no more.....
Mei - nen Tod.....

fall!
ein!

fall!
ein!

.... Fear I: Christ is gone be - fore!
..... bü - sset sei - - ner See - len Noth!

.... Death no more, no, no more,..... Fear ..
..... Mei - nen Tod, mei - - nen Tod bü - -

..... I: Christ .. is gone... be - fore! His sor - - - - rows
- - sset sei - - - ner See - - len Noth; sein Trau - - - - ern

are..... my joy, my glo -
ma - chet mich voll Freu -

ry.
den.

And so for us their pi - teous sto - ry Is bit - ter,
Drum muss uns sein ver - dienst - lich Lei - den recht bit - ter

And so for us their pi - teous sto - ry Is bit -
Drum muss uns sein ver - dienst - lich Lei - den recht bit -

And so for us their pi - teous sto - ry Is bit -
Drum muss uns sein ver - dienst - lich Lei - den recht bit -

And so for us their pi - teous sto - ry Is bit - ter, yet....
Drum muss uns sein ver - dienst - lich Lei - den recht bit - ter und

yet how sweet..... with - al! is bit - - - - ter, yet how sweet
und doch sü - - - - sse sein! recht bit - - - - ter und doch sü - -

- ter, yet how sweet with - al! is bit - - - - ter, yet how sweet!..... is
- ter und doch sü - - - - sse sein! recht bit - - - - ter und doch sü - - - - sse! recht

- - ter, yet how sweet with - al! is bit - - - - ter, yet how sweet, is bitter, yet how
- - ter und doch sü - - - - sse sein! recht bit - - - - ter und doch sü - - - - sse, recht bitter und doch

.... how sweet with - al! And so for us their pi - teous
..... doch sü - - - - sse sein! drum muss uns sein ver - - dienst - lich

with-
sse

bit - ter, bit - - - ter, yet how sweet with - al! sweet with-
bit - ter, bit - - - ter und doch sü - - - sse sein, sü - - sse

sweet..... with - al! is bit - - - ter, yet how sweet with-
sü - - - sse, recht bit - - - ter und doch sü - sse

sto - - ry is bit - - ter, yet how sweet with -
Lei - - den recht bit - - ter und doch sü - - sse

al! And so..... for us their pi - teous sto - ry Is bit - ter,
sein, drum muss..... uns sein ver - dienst - lich Lei - den recht bit - ter

al! And so for us their pi - teous sto - ry Is bit - ter,
sein, drum muss uns sein ver - dienst - lich Lei - den recht bit - ter,

al! And so for us their pi - teous sto - ry Is bit - ter
sein, drum muss uns sein ver - dienst - lich Lei - den recht bit - ter

I'll watch with my dear
Ich will bei meinem

yet how sweet with - al!
und doch sü - sse sein!

yet how sweet withal!
und doch sü - - sse sein!

yet how sweet with - al!
und doch sü - sse sein!

Je - - - su alway.
Je - - - su wachen.

I'll watch with my dear
Ich will bei mei-nem

So slumber shall our sins be - fall!
So schla - fen un - sre Sün - den ein!

p

So slum - ber shall our sins be - fall!
So schla - fen un - sre Sün - den ein!

p

Je - su, with my dear.. Je - su al
Je - su, bei mei - nem Je - su wa

way.
chen.

So slum - ber shall our sins be - fall! So slum - ber shall our sins be -
So schla - fen un - sre Sün - den ein! So schla - fen un - sre Sün - den

So slum - ber shall our sins be - fall! So slum - ber shall our sins be -
So schla - fen un - sre Sün - den ein! So schla - fen un - sre Sün - den

fall! So slum
ein! So schla

fall! So slum
ein! So schla

fall! So slum
ein! So schla

ber, so slum
fen, so schla

ber
fen

ber
fen

ber shall our sins be-fall! So slum - ber shall our sins be -
 fen un - sre Sün - den ein, So schla - fen un - sre Sün - den

ber shall our sins be-fall! So slum - - - ber shall our sins be -
 fen un - - - sre Sün-den ein! So schla - - - fen un - sre Sün - den

shall... our sins be - fall! So slum - ber shall our sins be -
 un - - - sre Sün - den ein! So schla - fen un - sre Sün - den

shall our sins be - fall! So slum - ber shall our sins be -
 un - sre Sün - den ein! So schla - fen un - - - sre Sün - den

fall! So slum - ber shall our sins be - fall!
 ein! So schla - - fen un - sre Sün - den ein.

fall! So slumber shall..... our sins be - fall!
 ein! So schla-fen un - - - - sre Sün - den ein!

fall! So slum - ber shall our sins be - fall!
 ein! So schla - fen un - sre Sün - den ein!

fall! So slum-ber shall..... our sins be - fall!
 ein! So schla-fen un - - - - sre Sün - den ein!

No. 27. RECITATIVO. CORO I.

Evangelist.

And He went a little farther, and fell down up - on His face, and pray -
 Und ging hin ein we - nig, fiel nieder auf sein An - ge - sicht, und be -

Piano-Forte.

Jesus.

- - - ed, and said: My Fa - ther, if pos - si - ble, wilt Thou let
 - - - te - te, und sprach: Mein Va - ter, ist's mög - lich, so ge - he

this cup pass from me! yet not as I will, but as Thou wilt.
 die - ser Kelch von mir: doch nicht wie ich will, son - dern wie du willst.

No. 28. RECITATIVO. CORO II.

Andante. (♩ = 100.)

Bass Solo.

Piano-Forte.
(R. FRANZ.)

The Saviour falls before His Father kneeling; There-by He raiseth me and
Der Hei-land fällt vor seinem Va-ter nie-der, dadurch er- hebt er mich und

all From Adam's fall, The wondrous grace of God re-veal-ing.
Al-le von unserm Fal-le hin-auf zu Got-tes Gna-de wie-der.

Pre-pared is He, The cup, though death so bit-ter be, To
Er ist be-reit, den Kelch, des To-des Bit-ter-keit zu

drink, (And with the sins of all the world that cup is fill'd, Ah! loathesome
lee-ren, in wel-chen Sün-den die-ser Welt ge-gos-sen sind, die uns ver-

sink!) For so the lov-ing Fa-ther will'd.
-zeh-ren, weil es den lie-ben Gott ge-fällt.

poco rit.

No. 29. ARIA.

Andantino con moto. (♩ = 104.) CORO II.

Basso,

Piano-Forte.
(R. FRANZ.)

mf

mf

Glad - ly
Ger - ne

will I... all re-sign - ing, Cross nor bit - ter cup de - cli - ning,
will ich... mich be - que - men Kreuz und Be - cher an - zu - neh - men,

cresc.

.... Drink, in... my Re - deem-er's name.
.... trink' ich... doch dem Hei - land nach.

mf

Glad - ly will I... all re-sign - ing... glad - ly,
ger - ne will ich... mich be - que - men... ger - ne,

piu f

glad - ly, glad - ly will I,.... all re - sign - ing, Cross nor
ger - ne, ger - ne will ich.... mich be - que - men.. Kreuz und

cresc.

bit - - ter cup de - eli - - ning, Drink.... in my Re - deem - er's name, drink
Be - - cher an - zu - neh - - men, trink'..... ich doch dem Hei - land nach, trink'

cresc.

cre - - - - - accen - - - - -

..... in my Re - dee - - mer's name, Cross,.... nor bit - ter cup..... de -
..... ich doch dem Hei - - - land nach, Kreuz,.... und Be - cher an - - - zu -

do.

- eli - ning, Glad - ly will I, all re - sign - ing, Drink..... in my
- neh - men, will ich ger - ne mich be - que - men, trink'..... ich doch

accen - - - - - do. cresc.

mf

Re - dee - mer's name.
dem Hei - land nach.

mf dol.

For His mouth, That with milk and.... honey
Denn sein Mund, der mit Milch und..... Honig

FINE. *mf dol.*

cre - - - - - scen - - - - - do.
flow-eth, To the dregs Sweeter made this cup of shame, Tas - ting first
flies - set, hat den Grund und des Lei - dens her - be Schmach durch den er -

cre - - - - - scen - - - - - do.

.... what He.... be - stow - eth.
- - - - - sten Trunk..... ver - sü - - - - - asset,
For His mouth, That
Denn sein Mund, der

mf *cresc.*

with milk and.... ho - ney flow-eth, To the dregs, Sweeter made this
mit Milch und..... Ho - nig flies - set, hat den Grund und des Lei - dens

cre

- scen - - - - - do.
cup of shame, Tas - - ting first.... what He.... be - stow - eth.
her - be Schmach durch den er - - - - - sten Trunk..... ver - sü - - - - - asset.

scen *do.* *DA CAPO.*

No. 30. RECITATIVO. CORO I.

Evangelist.

And He came to the dis - ci - ples, and found them sleep - ing,
Und er kam zu sei - nen Jün - gern, und fand sie schla - fend,

Jesus.

and said to Pe - ter: Is it so that ye cannot watch with me one hour? Watch and
und sprach zu ih - nen: Könnet ihr denn nicht ei - ne Stunde mit mir wachen? Wachtet und

pray, that ye en - ter not in - to temp - ta - tion. The spirit in - deed is willing, but the flesh is
betet, dass ihr nicht in An - fechtung fal - let. Der Geist ist wil - lig, a - ber das Fleisch ist,

Evangelist.

Jesus.

weak. He went a - way a - gain, pray - ed, and said: My
schwach. Zum an - dern Mal ging er hin, be - te - te, und sprach: Mein

Fa - ther, if this cup may not pass a - way from me, ex -
Va - ter, ist's nicht möglich, dass die - ser Kelch von mir ge - he, ich

- cept I... drink it, Thy will be done.
 trin - ke ihn denn; So ge - sche - he dein Wil - le.

No. 31. CHORAL. CORO I. II.

Soprano.

Alto.

(♩ = 69.)

Tenor.

Bass.

Now may the will of God be done! His will I would not al - - ter.
 His help is near to ev' - ry one, Let not our cour-age fal - - ter.
 Was mein Gott will, das g'scheh' allzeit, sein Will' ist stets der be - - ste;
 Zu hel - fen den'n er - ist be - reit, die an ihn glau - ben fe - - ste;

In all our need, Our Friend in - deed, How ten - der - ly He chi - deth! To
 er hilft aus Noth, der from - me Gott, und züeh - ti - get mit Maa - ssen. Wer

Him hold fast: He builds to last, Who still in God con - fi - - deth.
 Gott ver - traut, fest auf ihn baut, den will er nicht ver - - las - - sen.

No. 32. RECITATIVO. CORO I.

Evangelist.

(TENOR.)

And again He came and found them sleeping; Indeed their eyes were full of
 Und er kam und fand sie a - ber schlafend, und ih - re Au - gen wa - ren voll

Piano-Forte.

sleep. And He left them, and He went a - way a - gain, And pray - ed for the
 Schlaf's. Und er liess sie, und ging a - - ber - mals hin, Und be - to - te zum

third time, and said a - gain the same ve - ry words. Then came He to His dis-
 drit - ten Mal, und re - de - te die - sel - bi - gen Worte. Da kam er zu sei - nen

JESUS.

ci - ples, and said to them: Ah! will ye sleep and take your rest now?
 Jüngern, und sprach zu ih - nen: Ach! wollt ihr nun schla - fen und ru - hen?

Lo! the hour is at hand, and the Son of Man in-to sinner's hands is now de - li - ver'd
 Sie-he, die Stunde ist hier, dass des Menschen Sohn in der Sünder Hände ü - ber - antwortet

up. So a - rise! let us be go - ing; look ye, he is here who doth be-tray me.
 wird. Ste - het, auf, las - set uns ge - hen; sie - he, er ist da, der mich ver - rüth.

Evangelist.

And while yet He spake, came Ju - das, who was one of the twelve dis -
 Und als er noch re - de - te, sie - he, da kam Ju - das, der Zwölfen

- ci - ples, and with Him came a great multitude, with swords and with
 Ei - ner, und mit ihm ei - ne gro - sse Schaar. mit Schwertern und mit

staves, from the chief priests and the el - ders of the peo - ple.
 Stan - gen, von den Ho - hen - prio - stern und Ael - te - sten des Volks.

Now he that be - tray - ed Him had giv'n them a sig - nal be - fore hand, and had
 Und der Ver - - rä - ther hat - te ih - nen ein Zei - chen ge - ge - ben, und ge -

said: Whom - ev - er I shall kiss, 'tis He, Him seize ye. And straight-way
 sagt: Welchen ich kü - ssen wer - de, der ist's, den grei - fet. Und als - bald

Judas. Evangelist.
 came he to Je - sus and said: All hail to Thee, O Master! And kiss'd Him. Je - sus
 trat er zu Je - sum und sprach: Ge - grüsset seist du, Rab - bi! Und küssete ihn. Je - sus

Jesus. Evangelist.

said un-to him: My friend, wherefore art thou come? Then instant-ly they
 a - ber sprach zu ihm: Mein Freund! wa - rum bist du kommen? Da tra - ten sie hin-

p *f*

came, and they laid hands on Je - sus,... and took Him.
 zu, und leg - ten die Hän-de an Je - sum, und grif - fen ihn.....

p

No. 33. DUET and CHORUS.

Andante Moderato. $\text{♩} = 80$.

Fl. & Ob.

Piano-forte. *un poco p*

tr

tr

tr

CORO I. Zion.
Soprano Solo.

Alas! my Je - sus now is ta -
So ist mein Je - sus nun ge - fan -

Alto Solo.

Alas! my Je - sus now is
So ist mein Je - sus nun ge -

p

ta -
fan -

CORO II. The Believers.
Soprano.

Leave Him, leave Him, bind Him not!
Lasst ihn, haltet, bindet nicht!

Alto.

Tenore.

Leave Him, leave Him, bind Him not!
Lasst ihn, haltet, bindet nicht!

Basso.

f p f p f p

- ken. Moon and stars have in
- gen. Mond und Licht ist vor

- ken. Moon and stars have in
- gen. Mond und Licht ist vor

sor - row night for - sa - ken; Moon and
 Schmerzen un - ter - gan - gen; Mond und

sor - row night for - sa - ken; Moon and
 Schmerzen un - ter - gan - gen; Mond und

f p

stars have in sor - row night for - sa
Licht ist vor Schmerzen un - ter - gan

stars have in sor - row night for - sa - ken, For my Je - sus now is
Licht ist vor Schmerzen un - ter - gan - gen, Weil mein Je - sus ist ge-

ken; For my Je - sus now is ta -
gen; Weil mein Je - sus ist ge - fan -

CORO II.
Soprano.

Soprano. Leave Him, leave Him, bind Him not !
Lasst ihn, haltet, bindet nicht !
 Alto.
 Tenore.
 Basso. Leave Him, leave Him, bind Him not !
Lasst ihn, haltet, bindet nicht !

A musical score for the song 'The Rose Tree'. It features a treble and bass staff. The melody is in the treble staff, and the accompaniment is in the bass staff. The key signature has one sharp (F#), and the time signature is 2/4. The score includes various musical notations such as eighth notes, sixteenth notes, and rests. Dynamics like *f* (forte) and *p* (piano) are indicated. The lyrics 'The Rose Tree' are written below the bass staff.

ken.
gen.

Leave Him! leave Him! bind Him not!
Lasst ihn! haltet! bindet nicht!

Leave Him! leave Him! bind Him not!
Lasst ihn! haltet! bindet nicht!

He's led a - way, ah! they have bound.....
Sie füh - ren ihn, er ist ge - bun

He's led a - way, ah! they have bound.....
Sie füh - ren ihn, er ist ge - bun

..... Him! He's led..... a - way; ah!
den! Sie füh ren ihn, er

..... Him! He's led..... a - way; ah!
den! Sie füh ren ihn, er

they have bound..... Him. A-way, a-way!
 ist ge-bun den, Sie füh-ren ihn! A-way, a-
 way. All pi-ty ban
 ihn. Er ist ge-bun den. Sie füh-ren ihn!

A-way, a-way, all pi-ty ban
 Sie füh-ren ihn, er ist ge-bun

Vivace. (♩. = 69.)

CORO I.

ish'd!
 den!

Ye light-nings, ye
 Sind Bli-tze, sind

Ye lightnings, ye thunders, in clouds are ye van-ish'd? light-nings,
 Sind Bli-tze, sind Donner in Wol-ken ver-schwunden? Bli-tze,

CORO II.

Ye light-nings, ye
 Sind Bli-tze, sind

Ye lightnings, ye thunders, in clouds are ye van-ish'd? light-nings,
 Sind Bli-tze, sind Donner in Wol-ken ver-schwunden? Bli-tze,

Vivace.

Ye light-nings, ye
 Sind Bli-tze, sind

Ye lightnings, ye thunders, in clouds are ye van-ish'd? light-nings,
 Sind Bli-tze, sind Donner in Wol-ken ver-schwunden? Bli-tze,

TUTTI.

Ye lightnings, ye thunders, in clouds are ye
Sind Bli - tze, sind Don - ner in Wol - ken ver-

thunders, in clouds are ye vanish'd? lightnings, thunders, lightnings,
Donner in Wol - ken ver - schwunden, Bli - tze, Don - ner, Bli - tze,

thunders, lightnings, thun -
Donner, Bli - tze, Don -

Ye lightnings, ye thunders, in clouds are ye
Sind Bli - tze, sind Don - ner in Wol - ken ver-

thunders, in clouds are ye vanish'd? lightnings, thunders, lightnings,
Donner in Wol - ken ver - schwunden, Bli - tze, Don - ner, Bli - tze,

thunders, lightnings, thun -
Donner, Bli - tze, Don -

Con 8va. **TUTTI.**

Ye lightnings, ye thunders, in clouds are ye vanish'd, Ye lightnings, ye
Sind Bli - tze, sind Don - ner in Wol - ken ver - schwunden, sind Bli - tze, sind

van - ish'd, lightnings, thun - ders, lightnings, ye thun -
schwunden, Bli - tze, Don - ner, Bli - tze, sind Don -

thun - ders, lightnings, thun - ders, lightnings, ye lightnings, ye
Don - ders, Bli - tze, Don - ner, Bli - tze, sind Bli - tze, sind

Ye lightnings, ye thun - ders, in clouds are ye vanish'd,
Sind Bli - tze, sind Don - ner in Wol - ken ver - schwunden,

van - ish'd, lightnings, thun - ders, lightnings, thunders,
schwunden, Bli - tze, Don - ner, Bli - tze, Donner,

thun - ders, lightnings, thun - ders, lightnings,
Don - ders, Bli - tze, Don - ner, Bli - tze,

ders,
ner,

thunders, in clouds are ye vanish'd? Ye
 Don - ner in Wol - ken ver - schwunden, sind
 thunders, in clouds are ye vanish'd? Ye
 ders, thun
 ner, Don -

Ye lightnings, ye thunders, in clouds are ye
 sind Bli - tze, sind Donner in Wolken ver -
 Ye lightnings, ye thunders, in clouds are ye
 thun
 Don -

Con 8va.

lightnings, ye thunders, in clouds are ye vanish'd?
 Bli - tze, sind Don - ner in Wol - ken ver - schwunden,
 lightnings, ye thunders, in clouds are ye vanish'd?
 - ders,
 ner,

vanish'd? Ye lightnings, ye thunders, in clouds are ye
 u schwunden, sind Bli - tze, sind Donner in Wolken ver -
 vanish'd? Ye lightnings, ye thunders, in clouds are ye
 - ders,
 ner, thun
 Don -

lightnings, thunders, lightnings, thunders, lightnings, ye thunders, in
Bli - tze, Don - ner, Bli - tze, Don - ner, Bli - tze, sind Don - ner in
lightnings, thunders, lightnings, thunders, lightnings, ye thunders, in
lightnings, thunders, lightnings, thunders, thun - - -
Bli - tze, Don - ner, Bli - tze, Don - ner, Don

vanish'd, lightnings, thunders, lightnings, thunders, ye lightnings, ye
schwunden, Bli - tze, Don - ner, Bli - tze, Don - ner, sind Bli - tze, sind
vanish'd, lightnings, thunders, lightnings, thunders, ye lightnings, ye
- ders, lightnings, thunders, lightnings, thun - - -
- ner, Bli - tze, Don - ner, Bli - tze, Don

Con Sca.

clouds..... are ye vanish'd? Burst o - pen, O
Wol - ken ver - schwunden? Er - - - off - ne den
clouds..... are ye vanish'd? Burst o - pen, O
- - ders, in clouds are ye vanish'd? Burst o - pen, O
- - ner, in Wol - ken ver - schwunden? Er - - - off - ne den

thunders, in clouds are ye vanish'd?
Don - ner in Wol - ken ver - schwunden?
thun - ders, in clouds are ye vanish'd?
- - ders, in clouds are ye vanish'd?
- - ner, in Wol - ken ver - schwunden?

Con Sca.

fierce flaming caverns of Hell..... then!

feu - ri - gen Abgrund, O Höl..... le!

fierce flaming caverns of Hell..... then!

Burst o - pen, O fierce flaming cav - erns of

Er - öff - ne den feu - ri - gen Abgrund, O

Burst o - pen, O fierce flaming cav - erns of

Con Sola

Burst o - pen, O fierce flaming caverns of Hell.....

Er - öff - ne den feu - ri - gen Abgrund, O Höl.....

Burst o - pen, O fierce flaming caverns of Hell.....

Hell..... then! Burst o - pen, O

Höl..... le, Er - öff - ne den

Hell..... then! Burst o - pen, O

then! En - gulf them! des - troy them,
 le! zer - trümme! ver - schlinge,
 then! En - gulf them! des - troy them,
 fierce, flaming caverns of Hell, then! de - vour them, O'er -
 feu - ri - gen Abgrund, o Höl - le, ver - der - be, zer -
 fierce, flaming caverns of Hell, then! de - vour them, O'er -

Con SVA.

In wrath-ful - lest mood..... O! blast the be -
 mit plötz - li - cher Wuth..... den fal - schen Ver -
 In wrath-ful - lest mood..... O! blast the be -
 schelle, mit plötzli - cher Wuth den falschen Ver -
 overwhelm them, in wrath-ful - lest mood. O! blast the be -
 overwhelm them, in wrath-ful - lest mood. O! blast the be -

Con SVA.

tray-er, the mur-der-ous brood! O! blast the be - tray - er, the mur-der-ous brood!
 räther, das mörderische Blut, den falschen Ver - rä - ther, das mör - dri - sche Blut!

tray-er, the mur-der-ous brood! O! blast the be - tray - er, the mur-der-ous brood!
 räther, das mörderische Blut, den falschen Ver - rä - ther, das mör - dri - sche Blut!

tray-er, the mur-der-ous brood! O! blast the be - tray - er, the mur-der-ous brood!
 räther, das mörderische Blut, den falschen Ver - rä - ther, das mör - dri - sche Blut!

tray-er, the mur-der-ous brood! O! blast the be - tray - er, the mur-der-ous brood!
 räther, das mörderische Blut, den falschen Ver - rä - ther, das mör - dri - sche Blut!

No. 34. RECITATIVO.

CORO I.

Evangelist. And, be-hold,.. one of them, that were with
 Und sie - he, Ei - ner von de - nen, die mit Je - su

Piano-Forte.

Je - sus, stretch'd his hand out, and struck a servant of the high priest, and smote off his
wa - ren, recke - te die Hand aus, und schlug des Ho - hen - priesters Knecht, und hieb ihm ein

ear. Then said Je - sus to him: Put up thy sword in - to its place; for
Ohr ab. Da sprach Je - sus zu ihm: Stec - ke dein Schwert an sei - nen Ort; denn

p

Con 8va.

all they that take the sword, shall perish with the sword. Or thinkest thou, that
wer das..... Schwert nimmt, der soll durch's Schwert unkommen. Oder meinst du, dass

I... cannot to my Father pray, and He will give me more than twelve legions of
ich nicht könn-te meinen Va - ter bitten, dass er mir zuschick - te mehr denn zwölf Le - gionen

angels? But how then shall the Scripture be ful - fil - led, that so, so it must be?
Engel? Wie wür - de a - ber die Schrift er - - ful - let? Es muss al - so ge - hen.

Evangelist. Jesus.

In that hour said Je - sus to the multitudes: Are ye all come out now
 Zu der Stund' sprach Je - sus zu den Schaa - ren: Ihr seid aus - ge - gan - gen

p

as against a robber, with swords and with clubs, to take me? I have been
 als zu ein - em Mörder, mit Schwertern und mit Stangen, mich zu fa - hen; bin ich doch

Con 8va.

dai - ly here among you, yea, teach - ing in the temple, yet laid ye no hold up - on me.
 täglich bei euch ge - we - sen, und ha - be ge - leh - ret im Tempel, und ihr habt mich nicht ge - griffen.

Truly this hath all come to pass, that the Scripture of the Prophets might be.. ful -
 A - ber das ist Al - les ge - schehen, dass er - ful - - - let wür - den die Schriften der Pro -

Evangelist.

fil - led. Then all the dis - ci - ples forsook Him, and fled.
 pheten. Da verlies - sen ihn al - le..... Jün - ger, und flo - hen.

p

No. 35. CHORAL. CORO I. II.

(♩ = 104.)

Andante con moto.

Piano-Forte.

p

Soprano.

Alto.

Tenore.

Basso.

Man, be - - wail thy sin so great;

Mensch, be - - wein' dein' Sün - - de gross;

O Man, be - wail thy sin so great, thy sin so

O Mensch, be - wein' dein' Sün - - de gross, dein' Sün - de

O Man, be - wail thy sin so great, thy sin so

O Mensch, be - wein' dein' Sün - - de gross, dein' Sün - de

.....

.....

great; O Man, be - - wail.....

gross; O Mensch, be - - wein'.....

great; O Man, be - - wail, be - wail, O

gross; O Mensch, be - - wein', be - wein', O

Con Sca.....

thy sin so great;
 dein' Sün - de gross;
 thy sin so great;

Man be - - wail thy sin so great;
 Mensch, be - - wein' dein' Sün - de gross;

For which, from His su - -
 da - - - - - rum Chri - - stus sein's

For which, from His su -
 da - rum Chri - stus sein's

For which, from His su - per - nal state, su -
 da - rum Chri - stus sein's Va - ters Schooss, sein's

For which, from
 da - rum Chri -

Con 8va.

per - - nal state...
 Va - - ters Schooss.

per - - nal state, For which, from His su - per - nal state,
 Va - - ters Schooss, da - rum Chri - stus sein's Va - ters Schooss,

per - - - - - nal state, For which, from His su - per - nal state,

His su - per - nal state...
 stus sein's Va - ters Schooss

Christ came on earth to
 au - sert, und kam auf

Christ came on earth to suf
 au - sert, und kam auf Er -

Christ came on earth to suf
 au - sert, und kam auf

suf fer. den.

fer, Christ came on earth to suf
 den, au - sert, und kam auf Er -

fer, Christ came on earth to suf

suf fer, Christ came on earth to suf
 Er den, au - sert, und kam auf Er -

Con 8va.

Of
 Von

fer. den.

fer.

Vir - - gin moth - - er, pure and mild,
 ei - - ner Jung - - frau rein und zart,
 Of Vir - gin moth - - er, pure and mild, of Vir - gin
 Von ei - ner Jung - - frau rein und zart, von ei - ner
 Of Vir - gin moth - - er, pure and mild, of Vir - gin

Con Sord.

moth - - er, pure and mild,
 Jung - - frau, rein und zart,
 moth - - er, pure and mild,
 Jung - - frau, rein und zart,
 moth - - er, pure and mild,

Was born for us the
 Für uns er hie ge -
 Was born for us the ho - ly child, the
 Für uns er hie ge - bo - ren ward, ge -

Was born for
 Für uns er

ho - - ly..... child;.....
bo - - ren..... ward;.....

ho - - ly child; was born for us, the ho - ly child;
bo - - ren ward; für uns er hie ge - bo - ren ward;

ho - - ly child; was born for us, the ho - ly child;
bo - - ren ward; für uns er hie ge - bo - ren ward;

us the ho - ly child;.....
hie ge - bo - ren ward;.....

Con. Sra

Our
Er

Our ran - som
Er wollt' der

Con. Sra

ran - - som would He of - - fer,.....
wollt' der Mitt - - ler wer - - den,.....

would He of - - fer, our ran - som
Mitt - - ler wer - - den, er wollt' der

our ran - som would He of - - fer, our ran - som
er wollt' der Mitt - - ler wer - - den, er wollt' der

Con. Sra

musical score for voice and piano, page 97. The score is in G major (one sharp) and 4/4 time. It features a vocal line and a piano accompaniment.

The vocal line consists of two staves. The lyrics are:

would He of fer.
Mitt - - ler wer - - - den.

The piano accompaniment is written for the right and left hands. The right hand plays a complex, flowing melody with many sixteenth and thirty-second notes. The left hand provides a steady bass line with eighth and sixteenth notes.

The score is divided into four systems. The first system includes the vocal entry and the beginning of the piano accompaniment. The second system continues the piano accompaniment. The third system shows the vocal line continuing. The fourth system concludes the piano accompaniment with a final cadence.

To life did He re -
Den'n To - - - dten er das -

To life did He re - store.....
Den'n To - dten er das Le - -

To life did He re - store the dead, To life did
Den'n To - dten er das Le - ben gab, Den'n To - dten

tr

Con SVA.

store the dead!.....
Le - - ben gab,.....

..... the dead, to life..... did He re - store.. the
ben gab, den'n To - - - dten er das Le - - - ben

He re - store the dead, To life did He re - store the
er das Le - ben gab, den'n To - dten er das Le - ben

He re - store..... the.... dead, To life did He re - store the
er das Le ben.... gab, den'n To - dten er das Le - ben

Con SVA.

He und heal'd the sick, the
dead, gab, und leg't da - bei all'

dead, gab, He heal'd the sick, the
und leg't da - bei all'

dead, He heal'd the

Con SVA. *Con SVA.*

hun - - gry fed,
 Krank - - heit ab,
 hun - - gry fed, He heal'd the sick, the
 Krank - - heit ab, und legt' da - bei, all'
 hun - - gry fed, He heal'd the sick, the hun - -
 Krank - - heit ab, und legt' da - bei all' Krank
 sick, the hun - - gry fed, He heal'd the sick, the
 bei all' Krank - - heit ab, und legt' da - bei all'

Con Sra.

hun - - gry fed, the hun - -
 Krank - - heit ab, all' Krank
 gry, the
 heit, all'
 hun - - gry, the
 Krank - - heit, all'

gry fed,
 heit ab,
 hun - - gry fed,
 Krank - - heit ab,
 gry, the
 heit, all'

Con Sra. *Con Sra.*

Un - til the day of
Bis... sich die Zeit her -

Un - til the day of an - - guish, un - til the day of
Bis sich die Zeit her - dran - - ge, bis sich die Zeit her -

Un - til the day of an - - guish, un -
Bis sich die Zeit her - - dran - - ge, bis

Con Sca.

an - - - guish,.....
dran ge,.....

an - - - guish, the day of an - -
dran ge, die Zeit her - dran -

an - - - guish, the day of an - -
dran ge, die Zeit her - dran -

- til the day of an
sich die Zeit her - dran

Con Sca.

- guish,
- ge,

- guish,
- ge,

When das He er for für us uns was ge - -

When das He er for für us uns was ge - o - fer'd up, für uns was ge -

When das He er for für us uns was ge - o - pfert würd, für uns was ge -

When das He er for für us uns was ge - o - pfert würd, für uns was ge -

When das He er for für us uns was ge - o - pfert würd, für uns was ge -

of - - fer'd up, würd, : : : : :

of - - - fer'd up, würd, das He er für uns was ge - o - -

of - - - fer'd up, würd, das He er für uns was ge - o - -

us was of - fer'd up, When He for us was of - fer'd up, for us was

uns ge - o - pfert würd, das He er für uns was ge - o - pfert würd, für uns ge -

Con Sva.

- - - fer'd up, für uns..... was of - - - fer'd up,.....

- - - pfert würd, für uns..... was ge - o - - pfert würd,.....

- - - fer'd up, When He for us was ge -

- - - pfert würd, das He er für uns was ge -

of - - - fer'd up, When He, When He for für

o - - - pfert würd, das er, das er für

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..... for us was of - - fer'd up, To drink for
für uns ge - o - pfert würd, un - ser

of - - - fer'd up, To drink for all the bit - -
pfert würd, trug un - ser Sun - den schwe -

us was of - - - fer'd up,
uns ge o - pfert würd,

Con 8va.

bit - ter cup, drink for all the bit - ter
 schwe - re Bär, un - srer Sün - den schwe - re

To trüg' drink for all the bit - ter
 un - srer Sün - den schwe - re

The image shows a page from a musical score for 'The Bard' by Robert Schumann, Op. 107, No. 1. The score is in G major and 3/4 time. It features a piano introduction with a melody in the right hand and a bass line in the left hand. The melody is marked 'cup, Bard,' and the bass line is marked 'cup,'. The score is arranged for piano and voice.

Con SVA.

Up - on the cross to lan
Wohl an dem Kreu ze lan

Up - on the cross to lan
Wohl an dem Kreu ze lan

Up - on the cross..... to lan
Wohl an dem Kreu ze lan

Up
Wohl

guish, Up - on..... the..... cross to lan -
ge, Wohl an dem..... Kreu - ze lan

guish, Up - on..... the..... cross.....
ge, Wohl an dem..... Kreu

guish, Up - on the cross to lan - guish, on the cross to
ge, Wohl an dem Kreu ze lan - ge, wohl an dem

Con SVA.

on the cross to lan - - - guish.....
an dem Kreu - - - ze lan - - - ge.....

guish, up - on the cross to lan - - -
ge, wohl an dem Kreu - ze lan - - -

..... Up - on the cross to lan - - -
ze, Wohl an dem Kreu - - - ze lan - - -

lan - guish, Up - on the cross to lan -
Kreu ze, Wohl an dem Kreu - ze lan -

guish.
ge.

guish.
ge.

guish.
ge.

dim.

End of the First Part.

SECOND PART.

No. 36. ARIA with CHORUS.

CORO I.

*Andantino.*Alto.
(♩ = 96.)

Piano-Forte.

p

Ah! ... now
Ach! ... nun

is my Je - su gone! ah! now is my Je - - - su
ist mein Je - sus hin! ach! nun ist mein Je - - - sus

my Je - su gone, Ah! now is my Je - su gone!
 mein Je - sus hin, ach! nun ist mein Je - sus hin!

CORO II.

Soprano.

Alto.

Tenore.

Basso.

mf Whither has thy friend de - par - - - - - ted, O..... thou
 Wo ist denn dein Freund hin - ge - - - - - gan - - - - - gen, O..... du

mf Whither has thy friend de - par - - - - - ted, O
 Wo ist denn dein Freund hin - ge - - - - - gan - - - - - gen, O

mf Whither has thy friend de - par - - - - - ted, O thou fair - - -
 Wo ist denn dein Freund hin - ge - - - - - gan - - - - - gen, O du Schön - - -

has thy friend de - par - - - - - ted, O thou fair - - -
 denn dein Freund hin - ge - - - - - gan - - - - - gen, O du Schön - - -

fair - est of all wo - men, O thou fair - - - est
 Schön - ste un - ter den Wei - bern, O du Schön - - - ste,

.... thou fair - - - est, O thou
 du Schön - - - ste, O du

friend de - par - - - - - ted, O thou fair - - - est, thou
 Freund hin - ge - - - - - gan - - - - - gen, O du Schön - - - ste, du

est, thou fair - est of all wo - men?
 ste, du Schön - ste un - ter den Wei - - - bern?

O thou fair - est, fair - est of all wo - men?
 du Schön - ste un - ter den Wei - - - bern?

fair - est of all wo - men?
 Schön - ste un - ter den Wei - - - bern?

fair - est, fair - est of all wo - men?
 Schön - ste un - ter den Wei - - - bern?

Alto Solo.

Is it..... possible?
 Ist es..... mög - lich?

Is it..... possible? Can I be - -
 Ist es..... mög - lich? Kann ich

Whither is thy be - lov - ed turn - -
 Wo hat sich dein Freund hin - ge - wandt,.....

mf Tutti.

hold it? Whither is thy be - lov - ed turn - - - - ed a - side, thy be -
 schauen? Wo hat sich dein Freund hin - ge - wandt,..... wo hat sich dein

Whither is thy be - lov - ed turn - - - - ed a - side, thy be -
 Wo hat sich dein Freund hin - ge - wandt,..... wo hat sich dein

Whither is thy be - lov - ed
 Wo hat sich dein Freund hin - ge -

ed a - side, thy be - lov - ed turn'd a - side?
..... wo hat sich dein Freund hin - ge - wandt?

lov - ed turn - ed a - side, thy be - lov - ed turn - ed a - side?
Freund hin - ge - wandt..... wo hat sich dein Freund hin - ge - wandt?

lov - ed turn - ed a - side, thy be - lov - ed turn - ed a - side?
Freund, dein Freund hin - ge - wandt, wo hat sich dein Freund hin - ge - wandt?

turn - ed a - side, thy be - lov - ed turn - ed a - side?
wandt,..... wo hat sich dein Freund hin - ge - wandt?

tr
p

Alto Solo.

Ah! my Lamb in ti - ger's clutch - es, in
Ach! mein Lamm in Ti - ger - klau - en, in

p

ti - ger's clutch - es!
Ti - ger - klau - en!

Ah! where is my..... Je - su gone? Ah! where is my
Ach! wo..... ist mein..... Je - sus hin? Ach! wo ist mein

Je - - su, my Je - su gone? Ah! where is my Je - su
Je - - sus, mein Je - sus hin? Ach! wo ist mein Je - sus

Tutti.
gone? hin? O! would we knew the way to find
So wol - len wir mit dir ihn su - - - - -
O! would we knew the way to find
So wol - len wir mit dir ihn su - - - - -
O! would we knew the way to find
So wol - len wir mit dir ihn su - - - - -

find..... Him, would we knew the way to find Him.
su - - - - - chen, wol - len wir mit dir ihn su - chen.
..... Him, O! would we knew the way to find Him, the way to find Him.
chen, so wol - len wir mit dir ihn su - chen, mit dir ihn su - chen.
Him, O! would we knew the way to find..... Him, to find Him.
chen, so wol - len wir mit dir ihn su - chen, ihn su - chen.
.... Him, O! would we knew the way, O! would we knew the way to find Him.
- chen, so wol - len wir mit dir, so wol - len wir mit dir ihn su - chen.

Alto Solo.

Ah! what.... shall I..... say to my soul, when she anx-ious - -
 Ach! was soll ich der See-le sa-gen, wenn sie mich wird

-ly doth ask me: Ah!.....
 ängst-lich fra-gen: Ah!

.... where is my Je-su.... gone? Ah! where is my
 wo.... ist mein Je-sus hin? Ach! wo ist mein

Je-su, my Je-su gone, Ah! where is my Je-su gone?
 Je-sus, mein Je-sus hin, Ach! wo ist mein Je-sus hin?

No. 37. RECITATIVO. CORO I.

Evangelist.

And they that had laid hold on Je-sus, led Him a-way to the high
 Die a-ber Je-sum gegrif-fen hat-ten, füh-re-ten ihn zu dem Ho-hen-

Piano-Forte.

priest call'd Cai - a - phas, with whom all the scribes and the el - ders were as - sem - bled.
 pries - ter Ca - i - phas, da - hin die Schriftge - Lehr - ten und Ael - testen sich ver - sammelt hat - ten.

Pe - ter too had follow'd af - ter Him a - far off, un - to the court of the high priest's
 Pe - trus a - ber fol - ge - te ihm nach von fer - ne, bis in den Pa - last des Ho - hen -

palace; and enter'd in, and sit - ting among the servants, he waited there, that he might see the
 priesters; und ging hinein, und set - zte sich bei den Knechten, auf dass er sä - he, wo es hin - aus

end. And then the high priests and the el - ders, and the council all sought to find false
 wollte. Die Ho - henpriester a - ber und Ael - testen, und der gan - ze Rath such - ten falsches

wit - ness a - gainst Je - sus, that so they might take His life; yet found they none.
 Zeug - niss wi - der Je - sum, auf dass sie ihn töd - te - ten, und fan - den kei - nes.

No. 38. CHORAL. CORO I. II.

Soprano.
Alto.
(♩ = 66.)
Tenor.
Bass.

The ruth - less world..... ar - raigneth me On false re -
Mir hat die Welt..... trüg - lich ge - - richt't mit Lü - gen

A musical score for the song "The Rose Tree". It features two staves: a treble staff and a bass staff. The key signature has one flat (B-flat). The melody is written in the treble staff, starting with a quarter note G4, followed by eighth notes A4-B4, a dotted quarter note C5, and so on. The accompaniment is in the bass staff, primarily consisting of chords and single notes. There are some triplets indicated by a '3' over a group of notes. The piece ends with a double bar line.

- port and cal - um - ny, With ma - ny a toil to snare me. O Lord, be
und mit fal - schem G'dicht, viel Netz' und heim - lich Stri - - - cken. Herr, nimm mein

A musical score for the song 'The Rose Tree'. It features a treble and bass staff in G major (one sharp). The melody is in the treble staff, and the accompaniment is in the bass staff. The key signature has one sharp (F#). The time signature is 4/4. The melody consists of a series of eighth and quarter notes, with some ties. The accompaniment consists of a steady eighth-note pattern in the left hand and a more complex pattern in the right hand. The piece ends with a double bar line.

near, To stay my fear; 'Gainst all their arts..... pre - pare me!
wahr in die - ser G'fahr, b'hüt' mich vor fal - - - - - schon Tu - - - - - eken!

No. 39. RECITATIVO. CORO I. II.

Evangelist.

Yea, tho' ma - ny false wit - nes - ses came forward, yet found they
Und wie - wohl viel falsche Zeu - gen her - zu - tra - ten, fan - den sie doch

Piano-Forte.

Yea, tho' ma - ny false wit - nes - ses came forward, yet found they
Und wie - wohl viel falsche Zeu - gen her - zu - tra - ten, fan - den sie doch

none. At last came there two false witnes - ses, and said :
keins. Zu - letzt traten her - zu zween falsche Zeugen, und sprachen :
Alto, This fel - low
(Witnesses.) **CORO II.** Er hat ge -
Tenore, -
This
Er

none. At last came there two false witnesses, and said:
keins. Zu - letzt traten her - zu zweien falsche Zeugen, und sprachen:

Alto,

(Witnesses.) **CORO II.** Tenore. This fel - low
Er hat ge -

This
Er

said: I'm a - ble to de - stroy God's tem - - ple,
sagt: Ich kann den Tem - pel Got - tes ab - bre - - - chen,

fel - low said: I'm a - ble to de - stroy God's tem - -
hat ge - sagt: Ich kann den Tem - pel Got - tes ab - bre - -

and in three more days too I can re - build.....
und in drei - en Ta - gen densel - ben bau - -

- - - ple, and in three more days too I can re - build.....
- - - chen, und in drei - en Ta - gen den - sel - ben bau - -

Con Sva.

it, I can re - build..... it.
en, den - sel - ben bau - - - - en.

..... it.
..... en.

Con Sva.

Evangelist. High Priest.

And the high priest a - rose, and said to Him: What an - swer
Und der Ho - he - priester stand auf, und sprach zu ihm: Ant - wortest du

Evangelist.

makest Thou to what they witness against Thee? But Je-sus was silent.
 nichts zu dem, das die - se wi - der dich zeu - gen? Aber Je - sus schwieg stil - le.

No. 40. RECITATIVO.

CORO II.

Tenore Solo.

He will not speak; He heareth, and is si - lent! How
 Mein Je - su schweigt zu falschen Lü - gen stil - le, um

Piano-forte. *p*

clearly thus He showeth, that in His in - fi - nite compassion He is re - solv'd..
 uns da - mit zu zei - gen, dass sein er - bar - mensvol - ler Wil - le für uns zum Lei -

Con 8va

..... for us to die! O may we, in the like distress, Him
 - - - - den sei ge - neigt, und dass wir in der - gleichen Pein ihm

our ex - am - ple make, and per - se - cu - tion bear in silence.
 sol - len ähn - lich sein, und in Ver - fol - gung stil - le schweigen.

No. 41. ARIA. CORO II.

Larghetto. (♩ = 104.)

Tenore Solo.

Piano-Forte.

Be - hold! be - hold!
Ge - duld! Ge - duld!

how
Ge -

still, how calm! So when e - vil tongues as -
duld, Ge - duld! Wenn mich fal - sche Zun - gen

sail me, e - - - vil tongues as - sail
 ste - chen, fal - - - sche Zun - gen ste - - -

.... me, My soul be calm! yes, when e - vil tongues as -
 - chen, Ge - duld, Ge - duld! wenn mich fal - sche Zun - gen

sail me, e - - - vil tongues as - sail
 ste - - - chen, fal - - - sche Zun - gen ste - - -

me.
 chen.

Must I, in - no - cent of harm, must I, in - no - cent of
 Leid' ich wi - der mei - - ne Schuld, leid' ich wi - der mei - - ne

harm, Suf - - fer shame, scorn and shame, suf - - fer scorn and
Schuld, Schimpf und Spott, Schimpf und Spott, leid' ich Schimpf und

shame, I'll be still; in Je - su's name, Shall..... mine in - no - cence a -
Spott, ei! so mag der lie - be Gott mei - - nes Her - zens Un - schuld

vail.
rã

..... me!.. Aye, in Je-su's blessed name, Shall mine in - no - cence a - vail....
chen,... ei! so mag der lie - be Gott mei - nes Her - zens Un - schuld rã - -

me!
chen!

Must..... I suf - - fer,
Leid'..... ich, leid'..... ich,

must I, in - no - cent of harm, Suf - - fer shame, scorn and
leid' ich wi - der mei - ne Schuld Schimpf und Spott, Schimpf und

shame, I'll be still; in Je - su's name shall my in - no - cence a - vail.....
Spott, ei! so mag der lie - be Gott meines Her - zens Un - schuld rä - - -

me!
chen!

So still!..... so calm!.....
Ge - duld!..... Ge - duld!.....

.... So when e-vil tongues as-sail me, My soul, my soul,..... be
 wenn mich fal-sche Zungen ste-chen, Ge - - duld, Ge - duld,..... Ge -

calm!
 - duld!

f

No. 42. RECITATIVO.

CORO I.

Evangelist.

Piano-Forte.

High Priest.

And the high priest an - swer-ed, and said to Him: I ad -
 Und der Ho - he - priester ant - worte - te, und sprach zu ihm: Ich be -

jure Thee by the liv - ing God, that Thou do tell us, whether Thou be the Christ, the Son of
 . schwöre dich bei dem le - ben-di-gen Gott, dass du uns sa - gest, ob du seiest Christus, der Sohn

Evangelist. **JESUS.**

God? Je - sus said to him: Thou say-est. Yet I say un-to you: Henceforth, 'twill come to
 Gottes. Je - sus sprach zu ihm: Du sagest's. Doch sa - ge ich euch: Von nun an wird's ge -

pass, that ye shall see, shall see the Son of Man sit - ting on the right hand of
 sohehen, dass ihr se - hen wer - det des Menschen Sohn sit - zen zur Rechten der

pow'r, and com - ing in the clouds..... of hea - ven.
 Kraft, und kom - men in den Wol - ken des Him - mels.

Evangelist. **High Priest.**

Then the high priest rent.... his garments, and said: He hath spo - ken
 Da zerriss der Ho - he - priester sei - ne Kleider, und sprach: Er hat Gott ge -

blasphemy; what need we of fur-ther witnesses? Look ye, now ye have heard Him utter blasphemy be -
 lä - stert, was dürfen wir weiter Zeu - gniss? Sie - he, jetzt habt ihr sei - ne Gottes - lästerung ge -

Evangelist.

- fore us. What think ye now? They an - swer - ed him, and said:
hö - ret. Was dün - ket euch? Sie ant - wor - te - ten, und spra - chen:

CORO I.
Soprano. (*J* = 88.)

He guil - ty is of death,
Er ist des To - des schul - dig,

Alto.

He guil - ty is of death,
Er ist des To - des schul -

Tenore.

He guil - ty is of death,
Er ist des To - des schul -

Basso.

He guil - ty is of death,
Er ist des To - des schul -

CORO II.
Soprano.

He guil - ty is of death, ...
Er ist des To - des schul -

Alto.

He guil - ty is
Er ist des To -

Tenore.

Basso.

He guil - ty
Er ist des

.... He guil-ty is of death,..... of death is guil-ty!
 Er ist des To-des schul-dig, des To-des schul-dig!

.... He guil-ty is of death,..... of death is guil-ty!
 dig, Er ist des To-des schul-dig,..... des To-des schul-dig!

.... He guil-ty is of death,..... of death is guil-ty!
 dig, Er ist des To-des schul-dig, des To-des schul-dig!

.... of death,of death is guil-ty!
 dig, er ist des To-des schul-dig!

.... of death,..... of death,of death is guil-ty!
 des schul-dig, er ist des To-des schul-dig!

He guil-ty is of death,..... of death is guil-ty!
 Er ist des To-des schul-dig, des To-des schul-dig!

is of death,..... of death,of death is guil-ty!
 To-des schul-dig, er ist des To-des schul-dig!

No. 43. RECITATIVO. CORO I

Evangelist.

Then they be-gan to spit in the face of Him, and buf-fet Him with
 Da spei-e-ten sie aus in sein An-ge-sicht, und schlugen ihn mit

Piano-Forte.

blows. And oth-ers smote Him with the palms of their hands, say-ing:
 Fäusten. Et-li-che a-ber schlugen ihn in's An-ge-sicht, und sprachen:

CORO I. (♩ = 84.)

123

O tell us, O tell us, O tell.....
 O tell us, O tell us, O tell.....
 Weis - sa - ge, Weis - sa - ge, Weis - sa -
 O tell us, O tell us, O tell..... us,
 Weis - sa - ge, Weis - sa - ge, Weis - sa - ge

CORO II.

O tell us, O tell.....
 O tell us, O tell..... us, O
 Weis - sa - ge, Weis - sa - ge, Weis -
 O tell us, O tell..... us now,
 Weis - sa - ge, Weis - sa - ge uns, Weis -

Con SVA.

us, O tell us, O tell.....
 ge, Weis - sa - ge, Weis - sa -
 us, O tell..... us now, O tell us, O tell us,
 ge, Weis - sa - ge, uns, Weis - sa - ge, Weis - sa - ge,
 now, O tell..... us now, O tell us, O tell us,
 uns, Weis - sa - ge, uns, Weis - sa - ge, Weis - sa - ge,

us, tell.....
 tell..... us, O tell us, O tell us, O
 sa ge, Weis - sa - ge, Weis - sa - ge, Weis -
 tell..... us now, O tell us, O tell us, O
 sa ge uns, Weis - sa - ge, Weis - sa - ge, Weis -

Con SVA.

..... us, thou Christ, say who gave the
ge uns, Christe, wer ist's, der dich

O tell us, O tell us, thou Christ, say who gave the
Weis - sa - ge, Weis - sa - ge uns, Christe, wer ist's, der dich

O tell us, O tell us, thou Christ, say who gave the
O tell us,

..... t.s, thou Christ, say who
ge uns, Christe, wer ist's,

tell us, O tell us, O tell us, thou Christ, say who
sa - ge, Weis - sa - ge, Weis - sa - ge, uns Christe, wer ist's,

tell us, O tell us, O tell us, thou Christ, say who

O tell us,

Con Sva.

blow? say who, say who gave the blow?
schlag? wer ist's, wer ist's, der dich schlug?

blow? say who, say who gave the blow?

gave the blow? say who, say who gave the blow?
der dich schlug? wer ist's, wer ist's, der dich schlug?

gave the blow? say who, say who gave the blow?

Con Sva.

No. 44. CHORAL.

(♩ = 66.)

CORO I. & II.

Soprano.
Alto.Tenore.
Basso.

Who could so rude - ly smite Thee, And mock at Thee, and
Wer hat dich so ge - schla - gen, mein Heil, und dich mit



spite Thee? Who wrong my Saviour so? Thou art in - deed no sin - ner, As
Pla - gen so ü - bel zu - ge - richt? Du bist ja nicht ein Sün - der, wie

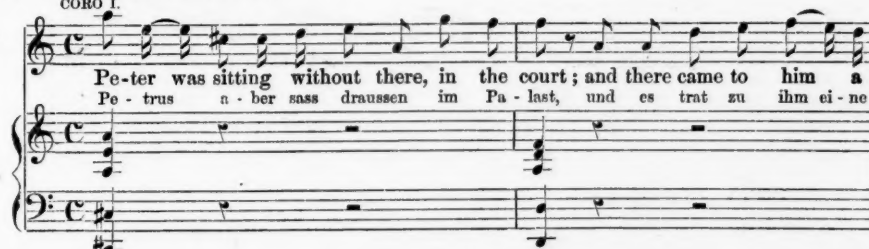


we and all our kin..... are; Nor of mis - do - ing canst Thou know.
wir und un - sre Kin - - - der, von Mis - se - tha - ten weisst du nicht.

No. 45. RECITATIVO.

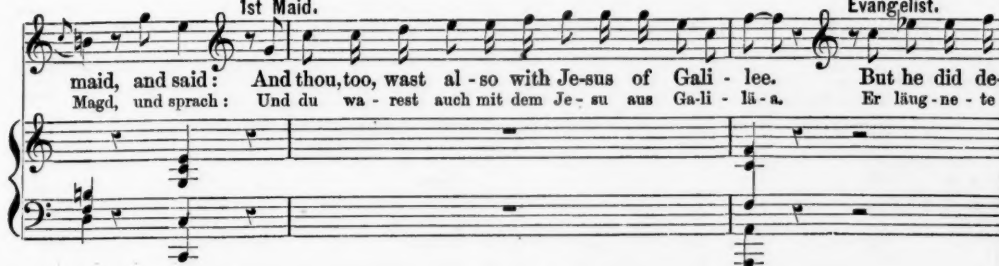
CORO I.

Evangelist.



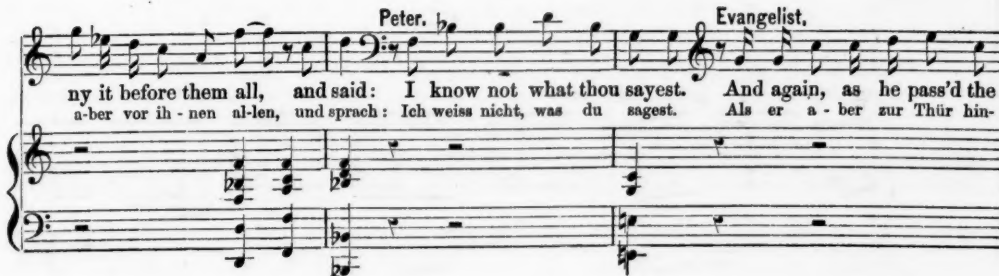
1st Maid.

Evangelist.



Peter.

Evangelist.



2d Maid.

door-way, he was seen by anoth-er maid, who said to them that were there: This one al-so was with
ausging, sa-he ihn ei-ne an-de-re, und sprach zu denen, die da waren: Dieser war auch mit dem

Evangelist. Peter.

Jesus of Nazareth. And a-gain he denied it all, and swore an oath. I do not know the
Je-su von Na-za-reth. Und er läugne-te a-bermals, und schwur da-zu: Ich kenne des Menschen

Evangelist.

man. And af-ter a little while came they that were standing about there, and said unto Peter:
nicht. Und über ei-ne kleine Wei-le tra-ten hin-zu, die da standen, und sprachen zu Petro:

CORO II. (♩ = 88.)

Soprano.
Surely, thou al-so art one of them; for thy speech, thy speech doth be-wray....
Wahrlich, du bist auch ei-ner von de-nen; denn dei-ne Spra-che ver-räth.....

Alto.
Surely, thou al-so art one of them; for thy speech, thy speech doth be-wray....
Wahrlich, du bist auch ei-ner von de-nen; denn dei-ne Spra-che ver-räth.....

Tenore.
Surely, thou al-so art one of them; thy speech, thy
Wahrlich, du bist auch ei-ner von de-nen; denn dei-ne

Basso.
Surely, thou al-so art one of them; thou al-so art one of
Wahrlich, du bist auch ei-ner von de-nen; du bist auch ei-ner von

Con 8va

.... thee, thy speech, thy speech..... doth be - wray..... thee.
 dich, denn dei - ne Spra - che verräth dich.

.... thee, for, for thy speech doth be - wray thee.
 dich, denn dei - ne Spra - che verräth dich.

speech..... doth be - wray thee.
 Spra - che verräth dich.

them; for, for thy speech doth be - wray thee.
 de - nen; denn dei - ne Spra - che verräth dich.

Con Sva.

No. 46. RECITATIVO. CORO I.

Evangelist.

Piano-Forte.

And Pe - ter then be - gan to curse and to swear: I
 Da - hub er an sich zu ver - fluchen und zu schwören: Ich

Con Sva.

do not know the man. And imme - diately the cock crew. Then Peter thought a -
 kenne des Menschen nicht. Und als - bald krä - he - te der Hahn. Da dach - te Pe - trus

Con Sva.

bout the word of Je - sus, which said un - to him: Before the cock crow again, wilt thou three
 an die Wor - te Je - su, da er zu ihm sagte: E - he der Hahn krä - hen wird, wirst du mich

Con Sva.

times deny me. Then went he out, and wept..... ve - ry bit - ter - ly.
 dreimal verläugnen. Und ging heraus, und wei - - - - - ne - te bit - ter - lich.

Con Sva.

No. 47. ARIA. Alto Solo.

CORO I.
Andante con moto. (♩ = 104.) VIOLIN SOLO.

Piano-Forte.

(R. FRANZ.)

p

cresc.

mf

O par - - - don me,
Er - bar - - - me dich,

p

Fine.

.... O par - don me, my God, and on my tears
 er - bar - me dich, mein Gott, um mei - ner Zäh -

..... have pi - ty, O par - don me, O
 ren wil - len, er - bar - me dich, er -

par - don me, my God, have mer - cy, O
 bar - me dich, mein Gott, er - bar me, er -

par - don me, and on my tears, on my
 bar - me dich, um mei - ner Zäh - ren, um

tears, my tears have pi - ty. O par - don
 mei - ner Zäh - ren wil - len. Er - bar - me

mf *p* *cresc.* *cresc.* *mf*

me, my God, and on my tears,
 dich, mein Gott, um mei - - - ner Zäh - - -

..... on my tears, my tears have pi - - - ty.
 - ren, um mei - ner Zäh - ren wil - - - len.

Look on
 Schaue

me, look... on me, Heart..... and
 hier, schau - - - e hier, Herz und

cresc.
p *mf* *cresc.*
mf *p*

The musical score is written for a voice and piano. The key signature has two sharps (F# and C#), and the time signature is 4/4. The score is divided into six systems. The first system contains the first line of the vocal melody and the piano accompaniment. The second system contains the second line of the vocal melody and the piano accompaniment. The third system contains the third line of the vocal melody and the piano accompaniment. The fourth system contains the fourth line of the vocal melody and the piano accompaniment. The fifth system contains the fifth line of the vocal melody and the piano accompaniment. The sixth system contains the sixth line of the vocal melody and the piano accompaniment. The lyrics are in German and English. The piano part features a variety of textures, including arpeggiated figures, block chords, and flowing sixteenth-note passages. Dynamics include piano (p), mezzo-forte (mf), and crescendo (cresc.).

eyes..... do weep to Thee, weep
 Au - ge weint vor dir, weint

cresc. *ten.*
 weep so bit - ter - ly! O par - don
 vor dir bit - ter - lich. Er - bar me

me, O par - don me!..... O
 dich, er - bar - me dich,..... er -

par - don me, my God, and on.... my.... tears.....
 bar - me dich, mein Gott, um mei - ner..... Zah

piu f
 have pi - ty, O par - don me,..... O
 ren wil - len, er - bar - me dich,..... er -

cresc.

par - - - don me, my God, O par - - - don, O
 bar - - - me dich, mein Gott, er - - - me, er -
con anima.

cresc.

par - - - don me,..... and on..... my..... tears,..... on my
 bar - - - me dich..... um mei - - - ner..... Zäh - - - ren, um

tears, my tears, have pi - - ty. O par - - - don
 mei - - ner Zäh - - ren wil - - len, er - - bar - - - me

cresc.

me, my God, and on..... my tears.....
 dich, mein Gott, um mei - - - ner Zäh - - -

cresc.

..... on my tears,..... my tears have pi - - ty!
 ren, um mei - - - ner Zäh - - ren wil - - len.

Dal Segno. ♯

No. 48. CHORAL. CORO I. II.

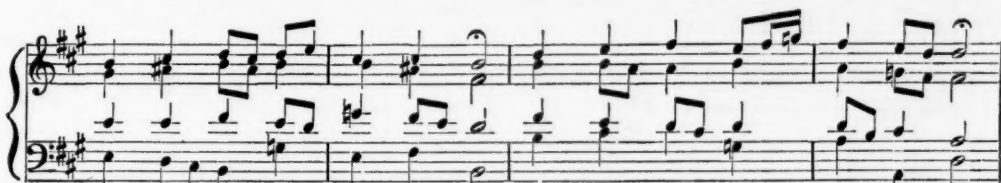
Soprano.
Alto.
(♩ = 69.)
Tenor.
Bass.



Though my feet from Thee have wander'd, Yet my heart was Thine again
Bin ich gleich von dir ge - wichen, stell' ich mich doch wie - der ein.



When on Thy great love I pon - der'd, Bear - ing more than mor - tal pain.
Hat uns doch dein Sohn ver - gli - chen, durch sein' Angst und To - des - pei - n.



I the guilt do not dis - own; But Thy par - d'ning grace a - lone
Ich ver - läug - ne nicht die Schuld; a - - ber dei - ne Gnad' und Huld



Great - er is than all the sin, . . . That I al - ways feel with - in.
ist viel grö - sser als die Sün - de, die ich stets in mir be - fin - de.

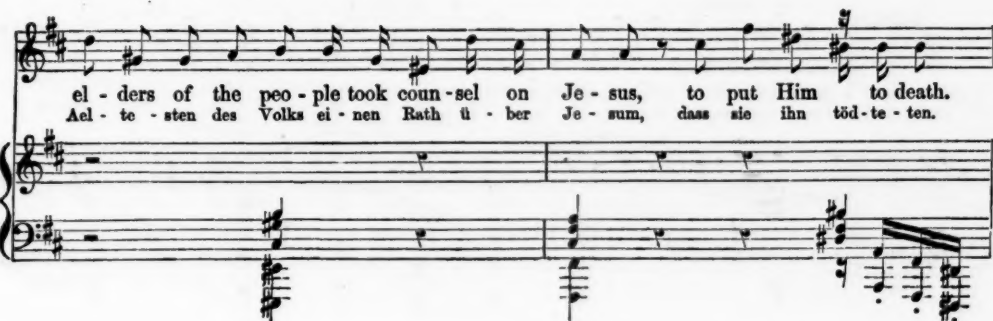
No. 49. RECITATIVO. CORO I.

Evangelist.



And when the morning came, all the high priests and the
Des Mor - gens a - ber hiel - ten al - le Ho - hen - priester und die

Piano-Forte.



el - ders of the peo - ple took coun - sel on Je - sus, to put Him to death.
Ael - te - sten des Volks ei - nen Rath ü - ber Je - sum, daas sie ihn töd - te - ten.

And bind-ing Him, they led Him a-way, and straight-way de-liv-er-ed Him to
 Und ban-den ihn, füh-re-ten ihn hin, und ü-ber-ant-wor-te-ten ihn dem

Pon-tius Pi-late, the gover-nor. And pres-ent-ly Ju-das, he who had be-
 Land-pfeger Pon-ti-o Pi-la-to. Da das sa-he Ju-das, der ihn ver-ra-then

tray'd Him, when he saw that He was con-demned, re-pent-ed him-self, and brought a-
 hat-to, dass er verdammt war zum To-de, ge-reu-e-te es ihn, und brachte her

gain the thir-ty sil-ver pie-ces un-to the chief priests and el-ders, and said:
 wieder die dreissig Sil-ber-lin-ge den Hoh-en-priestern und Ael-te-sten, und sprach:

Judas. Evangelist.
 Lo! I have sin-ned, in that I have betray-ed innocent blood. They answered:
 Ich ha-be ü-bel gethan, dass ich un-schuldig Blut ver-ra-then ha-be. Sie sprachen:

CORO I. II. (♩ = 84.)

What, what is that to
Was ge - het uns das
What, what is that to

What, what is that to us?
Was ge - het uns das an?
What, what is that to us?

us? See thou, see thou to that. See thou to that....
an? da sie - he du zu, da sie - he du zu.
us? See thou, see thou to that. See thou to that....

See thou, see thou to that.
da sie - he du.... zu.
See thou, see thou to that.

The musical score is for a choir, consisting of Soprano, Alto, Tenor, and Bass parts, and a Piano accompaniment. The key signature is one sharp (F#), and the time signature is 3/4. The tempo is marked as ♩ = 84. The score is divided into two systems. The first system contains the first two systems of the vocal parts and the piano accompaniment. The second system contains the next two systems of the vocal parts and the piano accompaniment. The lyrics are in German and English. The English lyrics are: "What, what is that to us? See thou, see thou to that. See thou to that....". The German lyrics are: "Was ge - het uns das an? da sie - he du zu, da sie - he du zu. us? See thou, see thou to that. See thou to that....".

No. 50. RECITATIVO.

CORO I.

Evangelist.

Piano-Forte.

And he cast down the sil-ver pie - ces in the tem - ple, And he with-
 Und er warf die Sil - ber - lin - ge in den Tem - pel, hub sich da -

drew, and went and hang - ed himself. Then did the chief priests take the
 von, ging hin, und er hän - ge - te sich selbst. A - ber die Ho - hen - priester

thir - ty sil - ver pie - ces, and said:
 nahmen die Sil - ber - lin - ge, und spra - chen:

1st Priest.
 It is..... not, it is not law - ful
 Es taugt.... nicht, es taugt nicht, dass wir

2d Priest.
 It is not law - ful that we... should
 Es taugt nicht, dass wir sie in.... den

that we should put them in the trea su - ry, for
 sie in.... den Gott - es - ka - sten lo gen, denn

put them in the trea su - ry, for
 Gott - es - ka - sten lo gen, denn

'tis the price of blood, 'tis the price, the price of blood.
 es ist Blut - - - - - geld, denn es ist Blut - - - - - geld.

'tis the price of blood, 'tis the price, the price of blood.
 es ist Blut - - - - - geld, denn es ist Blut - - - - - geld.

No. 51. ARIA. Basso Solo.

CORO II. *Andante con moto.* (♩ = 80.)

(VIOLIN SOLO.)

Piano-Forte. *mf*

(R. FRANZ.)

dol.

mf

Give me back my dear - est Master, give, O give me
 Gebt mir mei - - nen Je - - sum wie - der, gebt mir, gebt mir

tr

mf

back my dearest Master! See, the price, by Ju - das
 mei - nen Je - sum wie - der! Seht, das Geld, den Mör - der -

tr

dol.

earn'd, Flung down at your feet and spurn'd: - Heard ye his di - sas - ter? See the
 lohn, wirft euch der ver - lor - ne Sohn: Zu.... den Füßen nie - der, seht, das

price, by Ju - das earn'd, see the price by Ju - das
 Geld, den Mör - der - lohn, seht, das Geld, den Mör - der -

earn'd, Flung down at your feet and spurn'd: Heard ye his di - sas - -
 lohn, wirft euch der ver - lor - ne Sohn zu den Fü - - - ssen nie - - -

ter?
der.

mf *dol.*

mf

See.... the price by Ju - das earn'd, Flung down
Seht.... das Geld, den Mör - der - lohn, wirft euch

at your feet, and spurn'd: Heard ye his di - sas - ter?
der ver - lor - ne Sohn zu - den Fü - - ssen nie - der, See the price by Ju - das
seht, das Geld, den Mör - der -

earn'd, Flung down at your feet and spurn'd: Heard ye his di - sas - - - ter?
lohn, wirft euch der ver - lor - ne Sohn zu - den Fü - ssen nie - - - der.

cresc.

cresc.
Give..... me back my dear
Gebt..... mir mei-nen Je

mf

- est, dear-est Master, give me my dear - est, dearest Master, dearest
sum, mei-nen Je - sum, gebt mir mei - nen Je - sum wie-der, mei-nen

Mas - - - ter, give,..... O give me! Give me back my dearest
Je - - - sum gebt..... mir wie-der, gebt mir mei - nen Je - sum

Mas - ter, give me back my dear est Master, Je - su, my sweet Mas -
wie - der, gebt mir mei - nen Je - sum wie-der, mei - nen Je - sum wie -

ter!
der!

mf

tr
dol.

No. 52. RECITATIVO. CORO I.

Evangelist.

And they took coun-sel then to-gether, and bought with them the
Sie hiel-ten a--ber ei-nen Rath, und kau-ften ei-nen

Piano-Forte.

pot-ter's field, for a bu-ri-al place for strangers. And there-fore that field hath been
Töp-fer's-a-cker da-rum, zum Be-gräbniss der Pil-ger. Da-her ist der-sel-bi-go

called the field of blood... and is so to this day. Then was ful-filled what was
 Ae-ker ge-nen-net der Blutacker, bis auf den heu-tigen Tag. Da ist er-fül-let, das ge-

spoken by the prophet Je-re-mi-ah, when he said: And they took the thirty silver
 sagt ist durch den Prophe-ten Je-re-mi-as, da er spricht: Sie ha-ben ge-nommen dreissig Sil-ber-

pieces, which was the price of Him that was valued, whom they bought of the chil-dren of Is-ra-el; and
 linge da-mit be-zah-let ward der Ver-kaufte, wel-chen sie kauf-ten von den Kindern Is-ra-el; und

in return they gave it for the potter's field, e'en as the Lord appointed me. Thendid Je-sus
 haben sie go-geben um ei-nen Töpfers-acker, als mir der Herr be-fohlen hat. Je-sus a-ber

Pilate.
 stand be-fore the governor; and the go-ver-nor ask-ed Him, and said: Art
 stand vor dem Land-pfle-ger; und der Land-pfle-ger frag-te ihn, und sprach: Bist

Evangelist. Jesus.

Thou the King of the Jews? Je - sus an - swer - ed to him : Thou
 du der Ju - den..... Kö - nig? Je - sus a - ber sprach zu ihm : Du

p

Evangelist.

sayest! And when he was ac - cu - sed of the chief priests and the
 sagest's. Und da..... er ver - klagt ward von den Ho - hen - pries - tern und

Pilate.

el - ders, He an - swer'd nothing. Then Pilate said un - to Him : Hearest Thou
 Ael - testen, ant - worte - te er nichts. Da sprach Pi - la - tus zu ihm : Hö - rest du

Evangelist.

not, how gravely they accuse Thee? And He answer - ed him to ne - ver a word, not
 nicht, wie hart sie dich ver - kla - gen? Und er antwor - te - te ihm nicht auf ein Wort, al -

one, so that the go - ver - nor did mar - vel great - ly.
 so, dass sich auch der Land - pfe - ger sehr ver - wun - der - te.

ed

No. 53. CHORAL. CORO I. II.

Soprano.
Alto,
(J = 66.)
Tenore.
Basso.

Com - mit thy ways, O pil - - grim On time's dark, stor - my
Be - fühl du dei - ne We - - - ge und was dein Her - zo

seas, To Him who or - ders all things Thro' sweet e - ter - ni -
kränkt, der al - ler - treu - sten Pflö - - ge dess, der den Him - mel

- ties. Who mea - sures out their cour - - ses To clouds, winds, waves be -
lenkt. Der Wol - ken, Luft und Win - - den giebt We - ge, Lauf und

low, He too will find a path - - way, Where - in thy feet may go.
Bahn, der wird auch We - ge fin - - den, da dein Fuss ge - hen kann.

No. 54. RECITATIVO. CORO I.

Evangelist.

Now up - on that feast, the gov - er - nor was wont to re -
Auf das Fest a - ber hat - te der Land - pflö - ger Gewohnheit, dem

Piano-Forte.

lease un - to the people a sin - gle prisoner, whom they demanded. And as it chanc'd, at the
Volk ei - nen Ge - fa - nge - nen los - zu - ge - ben, welchen sie wollten. Er hat - te a - ber zu

time they had there a pri - so - ner, one that was no - to - rious a - mong them all, nam'd
der Zeit ei - nen Ge - fan - ge - nen, ei - nen son - der - li - chen vor an - dern, der hieß

Ba - rab - bas. And when they were all as - sem - bled, Pi - late said un - to them:
Ba - rab - bas. Und da sie ver - sam - melt wa - ren, sprach Pi - la - tus zu ih - nen:

Pilate.

Which one will ye have re - leas'd un - to you, Ba - rab - bas, or
Wel - chen wol - let ihr, dass ich euch los - ge - be, Ba - rab - bam, o - der

Evangelist.

Je - sus, of whom 'tis said that He is the Christ? For in - deed he knew, that for en - vy
Je - sum, von dem ge - sa - get wird, er sei Christus? Denn er wuss - te wohl, dass sie ihn aus

they had de - li - ver'd Him. While he was sitting on the judgment seat, his wife
Neid ü - ber - ant - wortet hatten. Und da er auf dem Richtstuhl sass, schi - ckete sein

Soprano.

sent to him, say - ing: Have thou nothing to do with this just man,
 Weib zu ihm, und liess ihm sa - gen: Ha - be du nichts zu schaffen mit die - sem Gerechten,

for I have suffer'd much this day in a dream, be - cause of Him.
 ich ha - be heu - te viel er - lit - ten im Traum von sei - net - we - gen.

Evangelist.

But the chief priests and the el - ders in - flu - enc'd the mul - ti -
 A - ber die Ho - hen - priester und die Ael - te - sten ü - ber - re - de - ten das

tude, that they should ask for Ba - rab - bas, and de - stroy Je - sus.
 Volk, dass sie um Ba - rab - bam bit - ten soll - ten, und Je - sum umbrächten.

Pilate.

The Go - - - ver - nor answer'd and said to them: Now
 Da ant - wor - te - te nun der Land - pfe - ger, und sprach zu ih - nen: Welchen

whether of the twain here will ye that I re-lease to you? They
 wollt ihr un - ter die - sen zwei - en, den ich euch soll los - ge - ben? Sie

Evang.

answer'd : And Pilate said to them : And what shall I do now with
 sprachen : Pi - la - tus sprach zu ihnen : Was soll ich denn machen mit

CORO I. & II.

Soprano.
 Barabbas!
 Barabbam!

Alto.
 Barabbas!
 Barabbam!

Tenore.
 Barabbas!
 Barabbam!

Basso.
 Barabbas!
 Barabbam!

Soprano.
 Barabbas!
 Barabbam!

Alto.
 Barabbas!
 Barabbam!

Tenore.
 Barabbas!
 Barabbam!

Basso.
 Barabbas!
 Barabbam!

Evangelist.

Je - sus, of whom they say that He is Christ? Then said they all:
 Je - su, von dem ge - sagt wird, er sei Christus? Sie sprachen al - le:

CORO I. & II. in unison.

Soprano. (♩ = 88.)

Alto.

Tenore.

Basso.

Let Him be cru -
 Lass ihn kreu -

Let Him be cru -
 Lass ihn kreu -

ci - fied, let Him be cru -
 zi - gen, lass ihn kreu -

ci - fied, let Him be cru - ci - fied!
 zi - gen, lass.... ihn kreu - zi - gen!

ci - fied, let Him be cru - ci - fied!
 zi - gen, lass.... ihn kren - zi - gen!

ci - fied,..... let Him be cru - ci - fied!
 zi - gen,..... lass.... ihn kreu - zi - gen!

ci - fied!
 zi - gen!

Con S.V.A.

No. 55. CHORAL. CORO I. II.

Soprano.
 Alto.
 (♩ = 66)
 Tenore.
 Basso.

What won-drous pun-ish-ment is this to ren-der! For
 Wie wun-der-bar-lich ist doch die-se Stra-fe! der

err-ing sheep is slain the Shep-herd ten-der; The Lord, the just one,
 gu-te Hir-to lei-det für die Schaa-fe; die Schuld be-zahlt der

for the ser-vant pay-eth, Who Him be-tray-eth!
 Her-re, der Ge-rech-te, für sei-ne Knech-te!

No. 56. RECITATIVO.

CORO I.

Pilatus.

Evangelist.

Piano-Forte.

The go-ver-nor answer'd:—Why, what e-vil hath He done?
 Der Landpfleger sag-te:— Was hat er denn Uo-bels ge-than?

No. 57. RECITATIVO. CORO I.

Andante. (♩ = 100.)

Soprano.

He hath done on - ly good to all. The blind have
Er hat uns al - len wohl ge - than. Den Blin - den

Piano-Forte.

back their sight thro' Him, the lame a - gain are walk - ing;
gab er das Ge - sicht, die Lah - men macht' er ge - hend;

He told us of His Father's word, He drove the de - vils forth; the
er sagt' uns sei - nes Va - ters Wort, er trieb die Teu - fel fort; Be -

mourn - ers hath He com - for - ted; and sinners too He hath re -
trüb - te hat er auf - ge - richt; er nahm die Sünder auf und

ceiv'd:— be - side my Je - su nought hath done.
an: sonst hat mein Je - sus nichts ge - than.

No. 58. ARIA. CORO I.

Andante espressivo. (♩ = 104.)

Piano-forte.

FLUTE SOLO.

staccato.

Soprano.

From love,
Aus Lie -

Fine. *p*

..... from love un - boun - ded, yes, all from love my Saviour di - eth,
- be, aus I ie - be, aus Lie - be will mein Heiland ster - ben,

yes, all from love my Saviour di-
aus Lie-be will mein Hei-land ster-

eth. For sin He dies who sin hath none, none, for
ben, von ei-ner Sün-de weiss er nichts, nichts, von

sin He dies who sin hath none;
ei-ner Sün-de weiss er nichts;

Lest th'e ter- nal doom, that li-eth O-ver
lass das e-wi-ge Ver-der-ben und die

all..... beneath the sun, Be a - -
 Stra - - - - - fo des Ge - richts, nicht auf

gainst..... my soul ac - - coun - ted. From love,
 mei - - - - - ner See - - le blie - be. Aus Lie -

..... yes, all from love my Sa - viour di - -
 be, aus Lie - be will mein Hei - land ster - -

eth, yes,
 ben, aus

all from love my Sa - viour di -
 Lie - be will mein Hei - land ster

eth; For sin He dies, who sin hath none, none, for
ben; von ei - ner Sün - de weiss er nichts, ni - hts, von

sin He dies, who sin hath none.
ei - ner Sün - de weiss er nichts.

Dal Segno.

No. 59. RECITATIVO. CORO I.

Evangelist. Then cried they out all the more, and said:
Sie a hrie - en a - ber noch mehr, und spra - chen:

Piano-Forte.

(, = 88.)

CORO I. II. Unison.

Soprano.

Alto.

Tenore.

Basso.

Let Him be cru -
Lass ihn kreu -

Let Him be cru -
Lass ihn kreu -

Let Him be cru -
Lass ihn kreu -

ci - fied, let Him be cru -
zi - gen, lass ihn kreu -

ci - fied, let Him be cru - ci - fied!
zi - gen, lass..... ihn kreu - zi - gen!

ci - fied, let Him be cru - ci - fied!
zi - gen, lass ihn kreu - zi - gen!

ci - fied, let Him be cru - ci - fied!
zi - gen, lass ihn kreu - zi - gen!

ci - fied!
zi - gen!

RECITATIVO. CORO I.

Evangelist.

And when Pi - late saw that all did a - vail him
Da a - - ber Pi - la - - tus sa - he, dass er nichts

no - thing, but that ra - ther a tu - mult was ris - ing, he took wa - ter, and wash'd his
 schaffe - te, sondern dasa ein viel grös - ser Ge - tümmel ward, nahm er Wasser, und wusch die

Pilate.
 hands before the crowd, and said: I am in - nocent of the blood of this just
 Hände vor dem Volk, und sprach: Ich bin unschul - dig an dem Blu - te des Ge -

Evangelist.
 per - son; be it your care. Then an - swered all the - people, and
 rech - ten; se - het ihr zu. Da ant - wor - te - te das gan - ze Volk, und

(♩ = 92.)

CORO I. II. Unison.

Soprano.

His blood be..... on us, on us and on our chil - - -
 Sein Blut kom - - - me ü - ber uns und un - sre Kin - - -

Alto.

His blood be on us, on us and on our chil - dren, His blood..... be....
 Sein Blut kom - - me ü - ber uns und un - sre Kin - der, sein Blut..... kom - -

Tenore. TUTTI.

said: His blood be on us, on us and on our chil - dren, His blood be on
 sprach: Sein Blut kom - - me ü - ber uns und un - sre Kin - der, sein Blut kom - - me

Basso.

His blood be on us, on us and on our children, be on us and on our
 Sein Blut kom - - me ü - ber uns und un - sre Kinder, ü - ber uns und un - sre

dren, and on our chil - dren, His blood be on
 der, und un - sre Kin - der, sein Blut kom - me

on us, on us, and on our children, be on us, and on our chil - -
 ü - ber uns und un - sre Kin - der, ü - ber uns und un - sre Kin - -

us, on us, and on our children, be on us, and on our chil
 ü - ber uns und un - sre Kin - der, ü - ber uns und un - sre Kin

chil - - dren, on our chil - dren, His blood..... be..... on us, on
 Kin - - der, un - sre Kin - der, sein Blut..... kom - me ü - ber

Con SVA.

us, on us, and on our children, be on us, and on..... our chil
 ü - ber uns und un - sre Kin - der, ü - ber uns und un - sre Kin

dren, His blood be on us, on us, and on our
 der, sein Blut kom - me ü - ber uns und un - sre

dren, and on our chil - - - dren, His blood be on us, on
 der, und un - sre Kin - der, sein Blut kom - me ü - ber

us, and on our chil - - - dren, be on us, and on our children, on our chil - dren, His
 uns und un - sre Kin - - der, ü - ber uns und un - sre Kin - der, un - sre Kin - - der, sein

Con SVA.

dren, be on us, and on our chil - - - dren, be..... on us, and on our
 der, ü - ber uns und un - sre Kin - der, ü - ber uns und un - sre

children, be on us, and on our chil - dren, be on us, and on....
 Kin - der, ü - ber uns und un - sre Kin - der, ü - ber uns und un -

us, be on us, be on us, be on us, and on our children, be on us, and
 uns, ü - ber uns, ü - ber uns, ü - ber uns und un - sre Kin - der, ü - ber uns und

blood be on us, on us, and on our chil - dren, His blood be on us, on
 Blut kom - me ü - ber uns und un - sre Kin - der, sein Blut kom - me ü - ber

Con SVA.

chil dren, His blood be on us, on us, and on our
Kin der, sein Blut kom - me ü - ber uns und un - sre

..... our chil dren, His blood be on us, on us, and on our
sre Kin der, sein Blut kom - me ü - ber uns und un - sre

on our chil - dren, be on us, be on us, on us, be
un - sre Kin - der, ü - ber uns, kom - me ü - ber uns, kom -

us, and on our children, be on us, and on our children, be on us, and on our chil - - -
uns und un - sre Kin - der, ü - ber uns und un - sre Kin - der, ü - ber uns und un - sre Kin - - -

chil - dren, be on us, on us, and on our chil - - - dren!
Kin - der, kom - me ü - ber uns und un - sre Kin - - - der!

chil - dren, be on us, on us, and on our chil - - - dren!
Kin - der, kom - me ü - ber uns und un - sre Kin - - - der!

.... on us, on us, and on our chil - - - dren!
.... me ü - ber uns, und un - sre Kin - - - der!

dren, be on us, be on us and on our chil - - - dren!
der, ü - ber uns, ü - ber uns und un - sre Kin - - - der!

RECITATIVO.**CORO I.****Evangelist.**

Then he ro - lea - sed Ba - rub - bas to them, And when
Da gab er ih - nen Ba - rab - bam los: a - ber

Piano-Forte.

he had scourged Jesus, forthwith he de-liv-er-ed Him, that they might cru-ci-fy Him.
 Je-sum liess er geisseln, und ü-ber-ant-wor-te-te ihn, dass er ge-kreuzi-get würde.

No. 60. RECITATIVO. CORO II.

Largo: (♩ = 96.)

Alto. *mf* Look down, O God! Here
 Er - barm' es Gott! Hier

Piano-forte.
 (R. FRANZ.) *p*

cresc.
 stands the blessed Saviour bound. Now scourge they Him! O stripes, O
 steht der Heiland an-ge-bun-den. O Gei-sselung, o Schläg', o

cre- scen- do.

wounds! Tor-mentors, stay your hands! Will not your sto-ny
 Wun-den! Ihr Hen-ker, hal-tet ein! Er-wei- chet euch der

f *mf*

Con 8va.

hearts re-lent, to see such cru-el an-guish there? Ah
 See-len Schmerz, der An-blick sol-ches Jam-mers nicht? Ach

cre - - - - - scen - - - - - do.

no! ye have a heart that must be like the rack it - self, and
ja, ihr habt ein Herz, das muss der Mar - ter - säu - le gleich und

cre - - - - - scen - - - - - do.

Con 8va.

yet much har - der too. Have pi - ty, stay your hands!
noch viel här - ter sein. Er - barmt euch, hal - tet ein!.....

decresc. ritn. *p*

No. 61. ARIA. CORO II.

Andante con moto. (♩ = 84.)

Piano-forte.
(R. FRANZ.)

mf

cresc.

mf Alto. *cresc.*

Are my weep - ing and my wail - ling Un - a - vai - ling,
Kön - nen Thrä - nen mei - ner Wan - gen nichts er - lan - gen,

un - a - vai - - - - - ling, Take my heart, and all of me,
 nichts er - lan - - - - - gen, O, so nehmt mein Herz hin - ein,

.... my heart and all of me, take my heart, and all of me!
 so nehmt mein Herz hin - ein, O, so nehmt mein Herz hin - ein!

mf

mf *cresc.*
 Are my weep - - ing and my wai - - ling un - a - vai - - ling,
 Können Thrä - - nen meiner Wan - - gen nicht er - lan - - gen,
mf *cresc.* *scen.* *do.*

cresc.

are my wee - - - ping and my wai - - - ling un - a - vai - - -
 können Thrä - - - nen mei - ner Wan - - - gen nichts er - lan - - -

mf *cre - scen do.*

ling, are..... my weeping and..... my wailing un - a - vai - - -
 gen, kön - - - nen Thränen mei - - - ner Wangen nichts er - lan - - -

ling, Take my heart, and all of me, O, take my
 gen, O, so nehmt mein Herz hin - ein, so nehmt mein

heart, and all of me, O! O take my heart, take
 Herz, mein Herz hin - ein, O! so nehmt mein Herz, O....

.... my heart, and all of me!
 so nehmt mein Herz hin - ein!

mf





mf

Yes, this heart, so vain - ly plea - ding, When the sa - cred
A - ber lässt es bei den Flu - then, wenn die Wun - den

mf

wounds are blee - ding, Shall the al - tar cha - lice be! the al - tar
mil - de blu - ten, auch die O - pfer - schaa - le sein! die O - pfer -

cresc.

cha - lice, the al - tar chalice be! Yes, this heart, so vainly plea - ding,
- schaa - le, die O - pfer - schaa - le sein! A - ber lässt es bei den Flu - then,

cresc. *mf* *cre - scen*

un poco riten.

When the sa - cred wounds are blee - ding, Shall the al - tar cha - lice be!
wenn die Wun - den mil - de blu - ten, auch die O - pfer - schaa - le sein!

un poco riten. *DA CAPO.*

do.

No. 62. RECITATIVO.
CORO I.

Evangelist.

Piano-Forte.

Then straightway the sol-diers of the governor took Je-sus in - to the common
Da nahmen die Kriegsknechte des Land - pfe - gers Je - sum zu sich in das

hall, and ga - ther'd un - to Him all the band of sol - diers, and stripped
Richthaus, und sam - mel - ten ü - ber ihn die gan - ze Schaar; und zo - gen ihn

Him, and put on Him a scar - - let robe; and, plat - ting a crown of
aus, und le - ge - ten ihm ei - nen Purpurmantel an; und foch - ten ei - ne Dor - nen

thorns, they put it up - on His head, and a reed in His right
kro - ne, und setz - ten sie auf sein Haupt, und ein Rohr in sei - ne rech - te

hand, and so they bow'd the knee be - fore Him, and mock - ed Him, and
Hand, und beu - ge - ten die Knie vor ihm, und spot - te - ten ihn, und

CORO I. & II. (♩ = 4.)

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Soprano. Hail, Hail, Hail, All Hail, all

Alto. Hail, Hail, Hail, All Hail, all

Tenore. *Tutti.* Hail, Hail, Hail, All Hail, all

said : Hail, Hail, Hail, All Hail, all

sprachen : Ge - grü - sset, Ge - grü - sset,

Basso. Hail, Hail, Hail, All Hail, all

Soprano. Hail, Hail, Hail, Hail, Hail,

Alto. Hail, Hail, Hail, Hail,

Tenore. Ge - grü - sset, ge -

Basso. Hail, Hail, Hail, Hail,

Hail, Hail, Hail, All Hail, All Hail, Thou King, Thou King of Jews!

seist du, ge - grü - sset seist du, Ju - den - kö - nig! RECIT. Evang.

Hail, Hail, Hail, All Hail, Thou King, Thou King of Jews! And

seist du, ge - grü - sset seist du, Ju - den - kö - nig! Und

Hail, All Hail, All Hail to Thee, Thou King, Thou King of Jews!

grü - sset seist du, ge - grü - sset seist du, Ju - den - kö - nig!

Hail, All Hail, All Hail to Thee, Thou King, Thou King of Jews!

Con 8va

so they spit on Him; and, ta - king the reed, they smote with it on His head.
 spei - e - ten ihn an; und nahmen das Rohr, und schlugen da - mit sein Haupt.

No. 63. CHORAL. CORO I. II.

Soprano.
 Alto.
 (J = 66.)
 Tenore.
 Basso.

1. O Head all bruis'd and woun - ded, Hung up to bru - tal
 2. Thou face of God's a - noin - - ted, Be - fore Thee all shall
 1. O Haupt voll Blut und Wun - - den, voll Schmerz und vol - ler
 2. Du ed - les An - ge - sich - - te, vor dem sonst schrickt und

1. scorn! O Head, for shame sur - roun - ded With crown of cru - el
 2. quail In that great day ap - poin - ted: Ah! now so wan and
 1. Hohn! O Haupt, zu Spott ge - bun - - den, mit ei - - ner Dor - nen - -
 2. scheut Das gro - - sse Welt - ge - rich - - te, wie bist du so be -

1. thorn! O Head, to hon - or won - - ted, To splen - dor all di -
 2. pale! The light, all light ex - cee - - ding, That fill'd those sov - reign
 1. kron! O Haupt, sonst schön ge - zie - - ret, mit höch - ster Ehr' und
 2. speit! Wie bist du so er - blei - - chet, wer hat dein Au - gen -

1. vine, Now out - rag'd and af - fron - - ted: All Hail, dear Mas - ter mine!
 2. eyes, Now quench'd in death, un - heed - - ing, Shall shame - less men de - spise?
 1. Zier, jetzt a - - ber hoch schim - pf - - ret: Ge - grü - sset seist du mir!
 2. licht, dem sonst kein Licht nicht glei - - chet, So schändlich zu - ge - - richt?

No. 64. RECITATIVO. CORO I.

Evangelist.

And af - ter ma - king sport of Him, then they did pull the man - tle
 Und da sie ihn ver - spot - tet hat - ten, zo - gen sie ihm den Man - tel

Piano-Forte.

off, and clo - thing Him in His own raiment, they led Him a - way to be
 aus, und zo - gen ihm sei - ne Klei - der an, und füh - re - ten ihn hin, dass sie ihn

Con 8va.

crucified. And as they were going out, they found.. there a man of Cy-
 kreuzigten. Und in - dem sie hinaus gin - gen, fanden sie ei - nen Menschen von Ky-

re - ne, whose name was Simon; and they com - pel - led him to bear His cross.
 re - ne, mit Na - men Simon; den zwangen sie, dass er ihm sein Kreuz trug.

Con 8va.

No. 65. RECITATIVO. CORO I.

Andante. (♩ = 100.)

Basso.

Piano-forte.
(R. FRANZ.)

Yea! tru - ly, to the cross our flesh and blood Will
 Ja! frei - lich will in uns das Fleisch und Blut zum

only be compell'd; What most for our own soul is good, In terror most is held.
 Kreuzge-zwungen sein; je mehr es uns-rer See-le gut, je her-ber geht es ein.

No. 66. ARIA. CORO I.

Adagio. (♩ = 104.)

Piano-forte.
(R. FRANZ.)

mf CELLO SOLO.

Basso. *mf*

Come,
Komm,

cresc. *mf*

bles - - sed cross! Come, bles - - - sed cross! Come,
sü - - - ses Kreuz, komm, sü - - - ses Kreuz, komm,

bles - - - sed cross! be aye my song:..... My Je - - - su,....
 sü - - - sses Kreuz, so will ich sa - - - gen, mein Je - - - su,.....

ev - er give it me. Come, bles - - - sed cross, come, *cresc.*
 gib es im - mer her, komm, sü - - - sses Kreuz, komm, *cresc.*

bles - - - sed cross! be aye my song:.. My Je - su, ev - er give it
 sü - - - sses Kreuz, so will ich sa - gen, mein Je - su, gib es im - mer

me. Come, bles - sed cross!..... be aye my song:.... My Je - - -
 her, komm, sü - sses Kreuz,..... so will ich sa - - gen, mein Je - - -
cre - - - scen - - - do.

- - su, ev - er give it me!
 - - su, gieb es im - mer her!

mf And if too great..... *cresc.*
 Wird mir mein Lei -

.... my bur - den be, too great, too great, my bur - -
 - - den einst zu schwer, zu schwer, zu schwer, mein Lei - -

cresc.

den be, too great, too great, too
den einst zu schwer, zu schwer, zu

cre - - - - - sen - - - - - do.

great, Thy help, O Lord,..... will make me strong.....
schwer, so hilf du mir..... es sel - ber tra - - - - -

cresc.

..... Thy help, O Lord, will make..... me
gen, so hilf du es mir sel - - - - - ber

cresc.

strong,.. Thy.... help,..... O Lord, will make, will make me strong.
tra - gen, so..... hilf,..... du mir es sel - ber tra - gen.

cresc.

mf

cresc.

mf

Come, bless - ed cross, Come, bless - - - ed cross, Come,
Komm, sü - - sses Kreuz, komm, sü - - - - sses Kreuz, komm,

tr

mf

bles - - - sed cross! be aye my song!..... My Je - - - su,....
sü - - - - sses Kreuz, so will ich sa - - - gen, mein Je - - - su,....

ev - er give it me! Come bles - sed cross, come
 gieb es im - mer her! komm, sü - ses Kreuz, komm,

cresc.

bles - sed cross! be aye my song: My Je - su, ev - er give it
 sü - ses Kreuz! so will ich sa - gen, mein Je - su, gieb es im - mer

me, come bles - sed cross!..... be aye my song:.... My Je -
 her, komm, sü - ses Kreuz!..... so will ich sa - gen, mein Je -

- su, ev - er give it me!
 - su, gieb es im - mer her!

mf

cre - sen - do.

mf riten.

No. 67. RECITATIVO. CORO I.

Evangelist.

And when they came un - to a place... cal - led Gol - go - tha, (that
Und da sie an die Stä - tte ka - men mit Na - men Gol - ga - tha, das

Piano-Forte.

is, a Place of a skull,) they gave Him vine - gar to drink, that was mingled with
ist ver - deut - schet, Schädelstätt', ga - ben sie ihm Es - - sig zu trin - ken mit Gal - len ver -

gall; and when He tas - ted it, He re - fus'd to drink. And af - ter they had cru - ci -
mischet; und da er's schmecke - te, wollte er's nicht trnken. Da sie ihn a - ber ge - kreu - zi - get

fied Him, they di - vi - ded His garments, by cas - ting lots there - for; that it might be ful -
hat - ten, theilten sie sei - ne Klei - der, und warfen das Loos da - rum: auf dass er - fül - let

fil - led, which was said of old by the pro - phet: They par - ted my gar - - ments a -
wür - de, das ge - sagt ist durch den Pro - phe - ten: Sie ha - ben mei - ne Kleider un - ter sich ge -

mong them, and up-on my ves - ture did they cast lots. And they all, sitting
theilet, und ü - ber mein Gewand haben sie das Loos ge - worfen. Und sie sassen all -

down, kept watch o - ver Him. And o - - ver His head they al - so posted up the
da, und hü - te - ten sein. Und o - ben zu sei - nem Haupte hef - te - ten sie die Ur-sach'

ac - cu - sa - tion, in wri - ting, namely: This is Jesus, the King of the Jews. Then a-long with
seines Todes beschrieben, nämlich: Dies ist Je - sus, der Ju - den König. Und da wurden zween

Him two thieves were cru - ci - fied, one on the right hand, and one on the left. And
Mörder mit ihm ge - kreuzi - get, ei - ner zur Rechten, und ei - ner zur Linken. Die

they that passed by, re - vi - led Him, wagging their heads, and say - ing:
a - ber vo - rü - ber gingen, lä - sterten ihn und schüttelten ih - re Köpfe, und sprachen:

CORO I. II.

177

Soprano.
Alto.
Tenore.
Basso.

Thou that de - stroy'st the tem - ple of
Der du den Tem - pel Got - tes zer -
Thou that de - stroy'st the tem - ple of

Soprano. Thou that de -
Der du den
Alto. Thou that destroy'st the tem - ple of God, and buil - dest
Tenore. Der du den Tem - pel Got - tes zerbrichst, und bau - est
Basso. Thou that destroy'st the tem - ple of God, and buil - dest
Thou that de - stroy'st the tem - ple of God, and buil -
Der du den Tem - pel Got - tes zerbrichst, und bau -

Con Sord

God, and buil - dest it a - gain in three days,
brichst, und bau - est ihn in drei - en Ta - gen,
God, and buil - dest, buil - dest it a - gain in three days,
bau - est bau - est
stroy'st the tem - ple of God, and buil - dest it a - gain in
Tem - pel Got - tes zerbrichst, und bau - est ihn in drei - en
it a - gain in three days, save
ihn in drei - en Ta - gen, hilf
it a - gain in three days, save Thy -
ihn in drei - en Ta - gen, hilf dir
it a - gain in three days,
- dest it a - gain in three days,
- est ihn in drei - en Ta - gen,

save Thy - self. Art Thou the Son of
 hilf dir sel - ber. Bist du Got - - - - - tes

save Thy - self. Art Thou the
 hilf dir sel - ber. Bist du

three days,
 Ta - gen, save hilf Thy - self. Art Thou the Son of
 dir sel - ber. Bist du Got - tes

Thy - self. Art Thou the Son of God, art Thou the Son of
 dir sel - ber. Bist du Got - tes Sohn, bist du Got - - - - - tes

self. Art Thou the Son of God, save Thy - self now, save Thy - self, art Thou the
 sel - ber. Bist du Got - tes Sohn, hilf dir sel - ber, hilf dir sel - ber, Bist du

save hilf Thy - self. Art Thou the Son of God, save hilf Thy -
 dir sel - ber. Bist du Got - - - - - tes Sohn, - - - - -

save hilf Thy - self. Art Thou the Son of
 dir sel - ber. Bist du Got - - - - - tes

Con Sca.

God, come down, come down, come down,
 Sohn, so steig' her - ab, so steig'

Son of God, come down, come down,
 Got - - - - - tes Sohn, so steig' her - ab, so steig'

- self. Art Thou the Son of God, come down,
 sel - ber. Bist du Got - - - - - tes Sohn, so steig'

God, Sohn, come down, come down, come
 so steig' her - ab, so steig'

God, come down, come down, come down,
 Sohn, so steig' her - ab, so steig'

Son of God, come down, come down,
 Got - - - - - tes Sohn, so steig' her - ab, so steig'

- self. Art Thou the Son of God, come down,
 sel - ber. Bist du Got - - - - - tes Sohn, so steig'

God, Sohn, come down, come down, come
 so steig' her - ab, so steig'

come down, ... come down ... now from the cross!
her - ab, ... so steig' her - ab vom Kreuz!

... come down, ... come down, come down now from the cross!
so steig' her - ab, so steig' her - ab vom Kreuz!

... come down, come down, ... come down, come down now from the cross!
her - ab, so steig' her - ab vom Kreuz!

down, ... come down, come down, come down, come down now from the cross!
steig' her - ab, so steig' her - ab, so steig' her - ab vom Kreuz!

RECITATIVO.

Evangelist.

And likewise al - so the chief priests mock-ed at Him, saying, with the scribes, and the
Des - gleichen auch die Ho - hen - priester spot - te - ten sein sammt den Schriftge - lehr - ten und

CORO I. & II.

el - ders of the peo - ple:
nel - tes - ten und sprach - en:

He sa - - ved
He..... sa - ved
An - dern hat er ge -
He..... sa - ved
He sa - - ved

He sa - - ved others, Him -
He..... sa - ved others, Him -
An - dern hat er ge - hol - fen, und
He sa - - ved others, Him -

oth - ers, Him - self He can - not save.
hol - fen, und kann sich sel - ber nicht hel - fen. Ist er der
oth - ers, Him - self He can - not save. If He be

self He can - not, He can - - not save.
kann sich sel - ber nicht hel - fen. Ist er der
self He can - not, He can - - not save. If He be

self He can - not, He can - - not save.
kann sich sel - ber nicht hel - fen. Ist er der
self He can - not, He can - - not save. If He be

Con Sva. loco.

If He be King of Is - - - ra - el, let Him come down...
 Ist er der Kö - nig Is - - - ra - el, so stel - - - ge...

If He be King of Is - - - ra - el, Is - - - ra - el, let Him come down...
 Ist er der Kö - nig Is - - - ra - el, Is - - - ra - el, so stel - - - ge...

King of Is - - - ra - el, be King of Is - - - ra - el, let Him come
 Kö - nig Is - - - ra - el, der Kö - - - nig Is - - - ra - el, so stel - - -

King... of Is - - - ra - el, let Him...
 Kö - - - nig Is - - - ra - el, so stel - - -

If He be King of Is - - - ra - el, let Him come down...
 Ist er der Kö - nig Is - - - ra - el, so stel - - - ge...

If He be King of Is - - - ra - el, Is - - - ra - el, let Him come down...
 Ist er der Kö - nig Is - - - ra - el, Is - - - ra - el, so stel - - - ge...

King of Is - - - ra - el, be King of Is - - - ra - el, let Him come
 Kö - - - nig Is - - - ra - el, der Kö - - - nig Is - - - ra - el, so stel - - -

King... of Is - - - ra - el, let Him...
 Kö - - - nig Is - - - ra - el, so stel - - -

... now from the cross, let Him... come down now from the
 er nun vom Kreuz, so stel - - - ge or nun vom

... now from the cross, let Him... come down now from the
 er nun vom Kreuz, so stel - - - ge er

down now from the cross, let Him...
 ge er nun vom Kreuz, so stel - - -

... come down now from the cross, let Him...
 ge er nun vom Kreuz, so stel - - -

... now from the cross, let Him... come down now from the
 er nun vom Kreuz, so stel - - - ge er nun vom

... now from the cross, let Him... come down
 er nun vom Kreuz, so stel - - - ge er

down now from the cross, let Him...
 ge er nun vom Kreuz, so stel - - -

... come down now from the cross, let Him...
 ge er nun vom Kreuz, so stel - - -

cross, let Him come down now from the
Kreuz, so stei - - ge er nun vom

.... let Him..... come down from the
so stei - - ge er nun vom

..... come down from the cross, come down now from the
ge er nun vom Kreuz, so stei - ge er nun vom

..... come down from the cross, come down now from the
ge er nun vom Kreuz, so stei - ge er nun vom

cross, let Him come down now from the
Kreuz, so stei - - ge er nun vom

.... let Him..... come down from the
so stei - - ge er nun vom

..... come down from the cross, come down now from the
ge er nun vom Kreuz, so stei - ge er nun vom

..... come down from the cross, come down now from the
ge er nun vom Kreuz, so stei - ge er nun vom

cross, and then we will be - lieve.... Him. He in God hath trus -
Kreuz, so wol - len wir ihm glau - - ben. Er hat Gott ver - trau -

cross, and then we will be - lieve.... Him. He in God hath trus -
Kreuz, so wol - len wir ihm glau - - ben. Er hat Gott ver - trau -

cross, and then we will be - lieve.... Him. He in God hath trus -
Kreuz, so wol - len wir ihm glau - - ben. Er hat Gott ver - trau -

[illegible]

..... He will, for, for He hath said: I am Son of God.
 - - - - - stet's ihn, denn er hat ge - sagt: ich bin Got - - tes Sohn.

..... He will, for, for He hath said: I am Son of God.
 - - - - - stet's ihn, denn er hat ge - sagt: ich bin Got - - tes Sohn.

..... He will, for, for He hath said: I am Son of God.
 - - - - - stet's ihn, denn er hat ge - sagt: ich bin Got - - tes Sohn.

No. 68. RECITATIVO. CORO I.

Evangelist.

He was re - viled al - so by the robbers, who were cru - ci - fi - ed with Him.
 Des - glei - chen schmäheten ihn auch die Mör - der, die mit ihn ge - kreu - zi - get wurden.

Piano-Forte.

No. 69. RECITATIVO. CORO I.

Larghetto. (♩ = 100.)

Alto Solo.

Ah Gol - gotha! un - hap - py Gol - gotha!
Ach Gol - gatha! un - sel' - ges Gol - gatha!

Piano-Forte.

The Lord of Glo - ry here a fe - lon's doom must suf - fer; the sa - ving
Der Herr der Herr - lich - keit muss schimpflich hier ver - der - ben; der So - gen

light of all the world must to th'ac - cur - sed cross be nail'd. The Lord, who
und das Heil der Welt wird als ein Fluchan's Kreuz ge - stellt. Der Schö - pfer

heav'n and earth cre - a - ted, by earth and air re - jec - ted, ha - ted! The sin - less,
Him - mels und der Er - den soll Erd' und Luft ent - zo - gen wer - den; die Un - schuld,

here for sin must per - ish : Ah! this in - deed af - flicts my
muss hier schul - dig ster - ben, das ge - het mei - ner See - le

soul! ah Gol - gotha, un - hap - py Gol - gotha!
nah, ach Gol - gatha, un - sel' - ges Gol - gatha!

No. 70. ARIA and CHORUS.

Larghetto.

(♩ = 100.)

Piano-Forte.

CORO I.

Look! het,
So het,

p *f*

Look where Jesus beck'ning stands, Reaching out His helping
 se - het, Je - sus hat die Hand, uns zu fas - sen aus - ge -

p

tr tr tr

hands, reaching out His help-ing hands. Come, Come,
 spannt, uns zu fas - sen aus - ge - spannt. Kommt, kommt,

Soprano & Alto.
CORO II.
 Tenore & Basso.

O where? O
 Wohin? Wo-

Come, in Je - su's bo - som seek redemption, find for-give - - -
 kommt, in Je - su Ar - men, sucht Er - lö - sung, nehmt Er - bar - - -

where? O where?
 hin? Wo - hin?

- - - ness; Seek it! In Je - su's bo - - - - -
 - - - men, su - chet! In Je - su Ar - - - - -

Where?
 Wo?

Where?
 Wo?

- - - som; seek it! in Je-su's bo - som.
 - - - men, su - chet! in Je - su Ar - men.

Where?
 Wo?

Where?
 Wo?

Live ye, live ye,
 Le - bet, le - bet,

die..... ye, rest..... ye here, live ye, live ye,
ster - - - bet, ru - - - het hier, le - bet, le - bet,

die..... ye, rest..... ye here, Ye for - sa - ken children
ster - - - bet, ru - - - het hier, ihr ver - lassenen Kuchlein

dear, cling
ihr, blei

ing to Je - - su's bosom, cling
bet in Je - - su Armen, blei

Where?
Wo?

Where?
Wo?

ing to Je - su's bo - som.
bet in Je - su Ar - men.

Where?
Wo?

No. 71. RECITATIVO. CORO I.

Evangelist.

And from the sixth hour there was a fear - ful dark - ness
Und von der sechsten Stun - de an ward ei - ne Finster - niss

Piano-Forte.

o - ver all the land, un - til the ninth hour. And near the ninth
 ü - ber das gan - ze Land, bis zu der neunten Stunde. Und um die neun-te

JESUS.
 hour Jesus cried a - loud, and said: E - li, E - li, la - ma, la - ma sa - bach-
 Stunde schrie Je - sus laut, und sprach: E - li, E - li, la - ma, la - ma a - sab-
Adagio.

Evangelist.
 tha - ni! That is: My God, my God, O why, why hast Thou for-
 tha - ni! Das ist: Mein Gott, mein Gott, wa - rum hast du mich ver-

sa - ken me! Now there were some re - main-ing there, who heard Him
 las - sen! Et - li - che a - ber, die da stan - den, da sie das

CORO I. (♩ = 88.)
Soprano.
Alto.
Tenor.
Basso.
Evangelist.
 cry-ing out, and they said: He cal - leth for E - li - as.
 hö - re - ten, sprachen sie: Der ru - fet den E - li - as.

RECITATIVO.

CORO I. Evangelist.

And straight-way one a-mong them ran,.. and took a sponge, and
Und bald lief ei - ner un - ter ih - nen, nahm ei - nen Schwamm, und

fil - led it with vin-e-gar, and put it on a reed, and gave Him to drink. The
fü - le - te ihn mit Es - sig, und steckete ihn auf ein Rohr, und trän - ke - te ihn. Die

CORO II. (♩ = 88.)

TUTTI.

others said, howev - er:
Andern a - ber sprachen:
Wait, wait, let's see now, if in-deed E -
Halt, halt, lass sehen, ob E - li - as

RECIT. CORO I.

Evangelist.

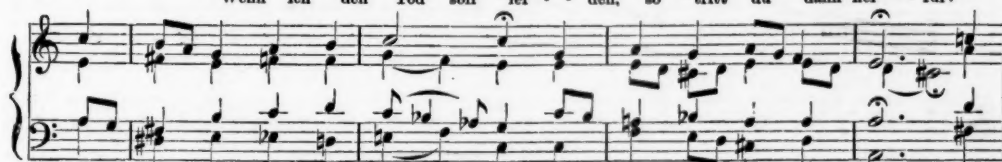
But once more Je - sus cri - ed a-loud, and de-part-ed.
Aber Je - sus schrie a - ber-mal laut, und verschied.
li - as come to save Him.
kom-me, und ihm hel - fe.

No. 72. CHORAL. CORO I. II.

Soprano.
Alto.
(♩ = 66.)
Tenore.
Basso.



When I too am de - par - ting, Then part Thou not from me.
On death's lone jour - ney star - ting, My soul will feel for Thee!
Wenn ich ein - mal soll schei - den, so schei - de nicht von mir!
Wenn ich den Tod soll lei - den, so tritt du dann her - für!



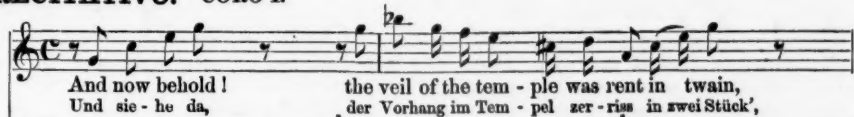
When near my end I lan - guish, All o - ther com - fort vain, Then
Wenn mir am al - ler - bäng - sten wird um das Her - ze sein, so



draw me out of an - guish, Thro' Thy vic - to - rious pain.
reiss' mich aus den Aeng - sten kraft dei - ner Angst und Pein.

No. 73. RECITATIVO. CORO I.

Evangelist.

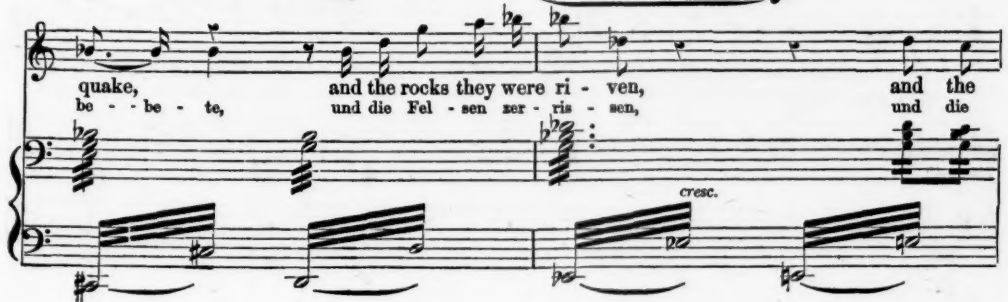


And now behold! the veil of the tem - ple was rent in twain,
Und sie - he da, der Vorhang im Tem - pel zer - riss in zwei Stück',

Piano-Forte.



from the top un - to the bot - tom. And the earth did
von o - ben an bis un - ten aus. Und die Er - de er -



quake, and the rocks they were ri - ven, and the
be - be - te, und die Fel - sen zer - ris - sen, und die

graves were o - pen-ed, and there rose up many bo - - dies of
Grä - ber tha-ten sich auf, und standen auf viel Lei - - ber der

ho - ly ones, that were slee - - - - - ping, and came
Hei - li - gen, die da schlie - - - - - fen; und gin-gen

out of the graves af - ter His re - sur - rection, and went in - to the ho - ly
aus den Grä - bern nach sei-ner Auf - er - ste - hung, und ka - men in die hei - li - ge

city, and appear'd to many. Now the cen - turion and they that were with him, and were watching
Stadt, und erschie - nen vie - len. A - ber der Hauptmann, und die bei ihm wa - ren, und be - wahre - ten

Jesus, when they saw the earthquake, and those things that were done, were greatly afraid, and said :
Jesum, da sie sahen das Erd - be - ben, und was da geschah, er - schracken sie sehr, und sprachen :

(♩ = 104.) CORO I. & II. in unison.

Soprano.
 Tru - ly this was the Son of God,..... the Son of God.
 Wahr - lich, die - - - - ser ist Got - tes Sohn..... ge - we - - sen.

Alto.
 Tru - ly this was the Son of God, the Son of God.
 Wahr - lich, die - - - - ser ist Got - tes Sohn ge - - we - - sen.

Tenore.
 Tru - ly, tru - ly, this was the Son..... of God, the Son of God.
 Wahr - lich, wahr - lich, die - ser ist Got - - - - tes Sohn ge - we - - sen.

Basso.
 Tru - ly, this was the Son of God, the Son of God.
 Wahr - lich, die - - - - ser ist Got - tes Sohn . . . ge - we - sen.

RECITATIVO.

Evangelist. CORO I.

And there were ma - ny wo - men there, looking on from a - far off,
 Und es wa - ren viel Wei - ber da, die von fer - ne zu - sa - hen,

who had follow'd af - ter Je - sus from Ga - li - lee, and
 die da wa - ren nach - ge - fol - get aus Gal - li - lä - a, und

mi - nis - ter'd un - to Him; and among them there was Ma - ry Mag - da -
 hat - ten ihm ge - die - net; un - ter wel - chen war Ma - ri - a Mag - da -

le - ne, al - so Ma - ry, the moth - er of James and of Jo - ses, and the moth - er of
le - na, und Ma - ri - a, die Mut - ter Ja - co - bi und Jo - ses, und die Mut - ter der

Ze - be - dee's children. At e - ventide there came a wealthy man of A - rima -
Kinder Ze - be - dä - i. Am A - bend a - ber kam ein reicher Mann von A - rima -

thæa, cal - led Joseph, who was also a dis - ciple of Jesus. This man went to Pilate, and begg'd of
thi - a, der hieß Joseph, welcher auch ein Jün - ger Je - su war. Der ging zu Pi - la - to, und bat ihn

him the bo - dy of Je - sus. Then Pilate commanded the body to be deliver'd.
um den Leich - nam Je - su. Da be - fahl Pi - la - tus, man soll - te ihm ihn geben.

No. 74. RECITATIVO. CORO I.

Adagio. (♩ = 96.)

Basso. At e - ventide, cool hour of rest, Was Adam's fall made man - i -
Am Abend, da es kü - h - le war, ward Adams Fal - len of - fen -

Piano-forte. *sempre p*

fest. So now at eve our foe doth Christ sub - due;
 bar. Am A - bend drü - cket ihn der Hei - land nie - der;

At eve the Dove re - turn - ing flew, And in its mouth the o - live
 Am A - bend kam die Tau - be wie - der, und trug ein Oel - blatt in dem

bore. O love - - - ly time! O ev' - ning
 Mun - de. O schö - - - ne Zeit! O A - bend - -

hour! The co - ve - nant of peace with God is
 stun - de! Der Frie - - - densschluss ist nun mit Gott ge - -

seal'd, For Je - sus hath His cross ful - - - fill'd. His
 macht, denn Je - sus hat sein Kreuz voll - - - bracht. Sein

bo - dy sinks to rest. Ah! go, my soul, beg thou His
 Leich-nam kommt zur Ruh'. Ach! lie - be See - - le, bit - te

corpse, Go! shall the dear re - mains neg - lec - ted per - ish? O
 du, geh', lasse dir den tod - ten Je - sum schen - ken? O

pre - - cious boon, for heart and soul to cher - ish!
 heil - - sa - mes, O köst - lich's An - ge - den - ken!

No. 75. ARIA. CORO I.

Andante.
 (♩ = 108.)
 Piano-Forte.

tr

Basso.

Cleanse thee, O my soul, from
Ma - che dich, mein Her - ze,

tr

f

sin,..... Cleanse thee, O my soul, from
rein,..... ma - che dich, mein Her - ze,

f

sin,..... For my Je - su will I bu - ry, yes, my Je - su will I
rein,..... ich will Je - sum selbst be - gra - ben, ich will Je - sum selbst be -

tr

bu - ry.
gra - ben, Cleanse thee, O my soul, from
ma - che dich, mein Her - ze,

tr

sin, Cleanse thee, O my soul, from
rein, ma - che dich, mein Her - ze,

sin,..... For my Je - su will I bu - ry, yes, my Je - su will I
rein,..... ich will Je - sum selbst be - gra - ben, ich will Je - sum selbst be -

bu
gra

ry. Cleanse thee, O my soul, from sin, For my Je - su will..... I
ben, ma - che dich, mein Her - ze, rein, ich will Je - sum selbst..... be -

bu
gra

ry,..... Cleanse thee, O my soul, from
ben,..... ma - che dich, mein Her - ze,

sin, for..... my Je - su will..... I bu - ry, for my Je - su will I
rein, ich..... will Je - sum selbst..... be - gra - ben, ich will Je - sum selbst be -

bu - ry.
gra - ben.

tr

So with - in my peace - ful
dann er soll nun - - mehr in

tr *p*

FINE.

breast Shall..... He rest, shall He rest, O! sweet - ly rest for -
mir... für und für, für und für sei - ne sü - - sse Ru - - he

e - ver, Yes, with - in my peace - ful breast Shall..... He
ha - ben, denn er soll nun - mehr in mir für und

rest..... Shall He rest and reign for -
für..... sei - ne sü - - sse Ru - - he

ev - er, sweetly rest and reign forev - er!
ha - - ben, sei - ne sü - sse Ru - he ha - - ben!

World, depart, world, depart,
Welt, geh' aus, Welt, geh' aus,

let Je - sus in, World, de - part, let Je - sus in!
lass' Je - sum ein, Welt, geh' aus, lass' Je - - sum ein!

Cleanse thee, O my soul, from
Ma - - cho dich, mein Her - - ze,

DAL SEGNO 35

No. 76. RECITATIVO.

CORO I.

Evangelist.

Piano-Forte.

And Joseph took the body, and wrapp'd it in a clean cloth of linen, And
Und Joseph nahm den Leib, und wi - ckelte ihn in ein' rein' Leinwand. Und

laid it in his own new tomb, which he had hewn out in the rock; and
le - gte ihn in sein ei - gen neu' Grab, welches er ha - tte la - ssen in ei - nen Fels hauen; und

hav - ing roll'd a great stone to the door of the tomb, he went a-way. And remaining there were
wäl - ze - te einen grossen Stein vor die Thür des Gra - bes, und ging da - von. Es war a - ber all - da Ma -

Ma - ry Mag - da - le - ne, and the o - - ther Mary, sitting o - ver a - gainst the tomb.
ri - a Mag - da - le - na, und die an - de - re Ma - ri - a, die setzten sich ge - gen das Grab.

Now on the next day, af - ter that of the prepa - ra - tion, came the chief priests and the Pharisees to -
Des andern Tages, der da folget nach dem Rüst - ta - ge, ka - men die Hohenpriester und Pha - ri - sä - er

Soprano. Sir, we re - mem - ber it well; we heard..
Herr, wir ha - - ben ge - dacht, dass die -

Alto. Sir, we re - mem - ber it well; we heard..
Herr, wir ha - - ben gedacht, dass die -

Evangelist. TUTTI. Herr, wir ha - - ben gedacht, dass
geth-er un - to Pi - late, and said: Sir, we re - mem - ber it well; we
sämtlich zu Pi - la - to, und sprachen: Herr, wir ha - - ben gedacht, dass

Basso. Sir, we re - mem - ber it well, we

Soprano. Sir, we re - mem - ber it well; we heard..
Herr, wir ha - - ben gedacht, dass die -

Alto. Sir, we re - mem - ber it well; we heard..
Herr, wir ha - - ben gedacht, dass die -

Tenor. Sir, we re - mem - ber it well, we
Herr, wir ha - - ben gedacht, dass

Basso. Sir, we re - mem - ber it well, we

..... that de - ceiv - er say, while He was yet a - live:
ser Ver - fuh - rer sprach, da er noch le - be - te:

heard that de - ceiv - - - er say, while He was yet a - live:
die - - - ser Ver - fuh - - - rer sprach, da er noch le - be - te:

heard that de - ceiv - - - er say, while He was yet a - live:
..... that de - ceiv - er say, while He was yet a - live:
ser Ver - fuh - rer sprach, da er noch le - be - te:

heard that de - ceiv - - - er say, while He was yet a - live:
die - - - ser Ver - fuh - - - rer sprach, da er noch le - be - te:

heard that de - ceiv - - - er say, while He was yet a - live:
..... that de - ceiv - er say, while He was yet a - live:
ser Ver - fuh - rer sprach, da er noch le - be - te:

[illegible]

[illegible]

lest His dis - ci - ples come by night,..... and steal
auf dass nicht sei - ne Jün - ger kom - men, und steh - len

lest His dis - ci - ples come by night,..... come by night,..... and
auf dass nicht sei - ne Jün - ger kom - men, und steh - len

His dis - ci - ples come by night,..... and steal Him,.....
dass nicht sei - ne Jün - ger kom - men, und steh - len ihn,.....

ci - ples come by night,..... and steal Him,..... a - way, lest
sei - ne Jün - ger kom - men, und steh - len ihn,..... auf dass nicht

lest His dis - ci - ples come by night,..... and steal
auf dass nicht sei - ne Jün - ger kom - men, und steh - len

lest His dis - ci - ples come by night,..... come by night,..... and
auf dass nicht sei - ne Jün - ger kom - men, und steh - len

His dis - ci - ples come by night,..... and steal Him,.....
dass nicht sei - ne Jün - ger kom - men, und steh - len ihn,.....

ci - ples come by night,..... and steal Him,..... a - way, lest
sei - ne Jün - ger kom - men, und steh - len ihn,..... auf dass nicht

Him a - way,..... and steal Him a - way, and
ihn, und steh - len,..... und steh - len,.....

steal, and steal..... Him a - way, and
ihn, und steh - len,..... und steh - len,.....

..... and steal..... Him, and steal Him a - way, and
..... und steh - len,..... und steh - len,.....

His dis - ci - ples come by night, and steal Him a - way, and say.....
sei - ne Jün - ger kom - men, und steh - len,..... ihn, und sa -

Him a - way,..... and steal Him a - way, and
ihn, und steh - len,..... und steh - len,.....

steal, and steal..... Him a - way, and
ihn, und steh - len,..... und steh - len,.....

..... and steal..... Him, and steal Him a - way, and
..... und steh - len,..... und steh - len,.....

His dis - ci - ples come by night, and steal Him a - way, and say.....
sei - ne Jün - ger kom - men, und steh - len,..... ihn, und sa -

Con Sva.....

say un - to the peo - ple: Sure - ly He is ri - sen from the dead;.....
 sa - gen zu dem Volk: Er ist auf - er - stan - den von den Tod - ..

say un - to the peo - ple: Sure - ly He is
 sa - gen zu dem Volk: Er ist auf - er -

say un - to the peo - ple: Sure - ly He is ri - sen, He is
 sa - gen zu dem Volk: Er ist auf - er - stan - den, auf - er -

..... un - to the peo - ple: Sure - ly He is
 .. gen zu dem Volk: Er ist auf - er -

say un - to the peo - ple: Sure - ly He is ri - sen from the dead;.....
 sa - gen zu dem Volk: Er ist auf - er - stan - den von den Tod - ..

say un - to the peo - ple: Sure - ly He is
 sa - gen zu dem Volk: Er ist auf - er -

say un - to the peo - ple: Sure - ly He is ri - sen, He is
 sa - gen zu dem Volk: Er ist auf - er - stan - den, auf - er -

..... un - to the peo - ple: Sure - ly He is
 .. gen zu dem Volk: Er ist auf - er -

Con Sva.

ri - sen from the dead; so the last er - ror shall be worse.....
 stan - den von den Tod - ten, und wer - de der letz - te Be - trug.....

ri - sen from the dead; so the last er - ror shall.....
 stan - den von den Tod - ten, und wer - de der letz - te Be -

ri - sen from the dead; so the last er - ror shall be worse.....
 stan - den von den Tod - ten, und wer - de der letz - te Be - trug.....

ri - sen from the dead; so the last er - ror shall.....
 stan - den von den Tod - ten, und wer - de der letz - te Be -

ri - sen from the dead; so the last er - ror shall be worse.....
 stan - den von den Tod - ten, und wer - de der letz - te Be - trug.....

..... than the first, worse..... than the first.
 är - - - ger denn der er - ste, är - - - ger denn der er - - - ste.

.... be worse,..... be worse,..... be worse than the first.
 - - - te Be-trug är - - - ger, är - - - ger denn der er - - - ste.

worse, shall be worse..... than..... the first.
 trug är - ger, är - - - ger denn der er - ste.

worse, shall.. be worse,..... be worse than the first.
 trug är - - - ger denn der er - - - ste.

..... than the first, worse..... than the first.
 är - - - ger denn der er - ste, är - - - ger denn der er - - - ste.

.... be worse,..... be worse,..... be worse than the first.
 - - - te Be-trug är - - - ger, är - - - ger denn der er - - - ste.

worse, shall be worse..... than..... the first.
 trug är - ger, är - - - ger denn der er - 'ste.

worse, shall.. be worse,..... be worse than tho first.
 trug är - - - ger denn der er - - - ste.

RECITATIVO.

Evangelist. Pilates.

And Pi - late said to them: Ye have there a watch; go and make it se-cure as ye know
 Pi - la - tus sprach zu ihnen: Da habt ihr die Hüter; ge - het hin, und verwahret's, wie ihr

Evangelist.

how. They went a - way, and se-cur'd the se - pul-chre with
 wis - set. Sie gin - gen hin, und verwahreten das Grab mit

sol - diers, and they seal - - ed the stone.
 Hü - tern, und ver - sie - gel - ten den Stein.

No. 77. RECITATIVO and CHOR.

CORO I.

Adagio. (♩ = 96.)

Basso Solo.

The Lord hath lain Him down to rest.
 Nun ist der Herr zur Ruh' ge-bracht.

CORO II.

Soprano.

pp

My Je -
 Mein Je -

Alto.

pp

My Je - su, my...
 Mein Je - su, mein...

Tenore.

pp

My Je - su, my...
 Mein Je - su, mein...

Basso.

pp

Piave-Forte.

Met. 96 = ♩

p

pp

Tenore Solo.

The pains are o'er, He for our sins so meek - ly
 Die Müh' ist aus, die un - sre Sün - den ihm ge -

- - su, good night!
 - - su, gu - te Nacht!

Je - su, good night!
 Je - su, gu - te Nacht!

Je - su, good night!
 Je - su, gu - te Nacht!

Alto Solo.

bore.
macht.

My Je - su, my Je - su, good night!
 Mein Je - su, mein Je - su, gu - te Nacht!

My Je - - - - - su, good night!
 Mein Je - - - - - su, gu - te Nacht!

My Je - su, my Je - su, good night!
 Mein Je - su, mein Je - su, gu - te Nacht!

wea-ry sa-cred limbs! See how my tears of fond remorse bedew Thee, that in my fall such
 se - li - ge Ge - beine, seht, wie ich euch mit Buss' und Reu' be - wei - ne, dass euch mein Fall in

Soprano Solo.

bitter woes were Thine.
solche Noth gebracht.

My soul shall bless Thee all my
Habt Le-benslang für eu-er

My Je-su, my Je-su, good night!
Mein Je-su, mein Je-su, gu-te Nacht!

My Je-su, my Je-su, good night!
Mein Je-su, mein Je-su, gu-te Nacht!

My Je-su, my Je-su, good night!

My Je - - - su, good night!
Mein Je - - - su, gu-te Nacht!

days with thou-sand thanks, That Thou hast deem'd it worth the sac - - ri -
Lei - den tau-send Dank, dass ihr mein See-len-heil so werth ge-

fic.
acht't.

My Je-su, my Je-su, good night!
Mein Je-su, mein Je-su, gu - - te Nacht!

My Je-su, my Je-su, good night!

My Je - - - su, good night!
Mein Je - - - su, gu - - te Nacht!

My Je-su, my Je-su, good night!
Mein Je-su, mein Je-su, gu-te Nacht!

No. 78. CONCLUDING CHORUS.
CORO I. II. (♩ = 80.)

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First system of the piano introduction. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady accompaniment of eighth notes. A forte (*f*) dynamic marking is present at the beginning.

Second system of the piano introduction. It continues the melodic and harmonic patterns from the first system, with dynamic markings of piano (*p*), pianissimo (*pp*), and forte (*f*) indicating changes in volume.

First system of the vocal and piano accompaniment. The vocal parts (Soprano, Alto, Tenor, Bass) enter with the lyrics: "A - round thy tomb here sit we weep-ing, And mur - - - mur low, Wir set - zen uns mit Thränen nie - der, und ru - - - fen dir". The piano accompaniment supports the vocal lines with a consistent eighth-note pattern.

Second system of the vocal and piano accompaniment. The vocal parts continue the melody, with lyrics: "A - round thy tomb here sit we weep-ing, And mur - - - mur low, Wir set - zen uns mit Thränen nie - der, und ru - - - fen dir". The piano accompaniment remains consistent.

Final system of the piano accompaniment, concluding the piece with a series of descending eighth notes in both hands.

p *f*

.... in tone sup-prest: Rest Thee soft-ly, rest Thee soft - ly, soft - ly rest!
 im Gra - be zu: Ru - he sanf - te, ru - he sanf - te, sanf - te Ruh'!

in tone sup-prest: Rest Thee soft-ly, rest Thee soft - ly, soft - ly rest!
 im Gra - be zu: Ru - he sanf - te, ru - he sanf - te, sanf - te Ruh'!

in tone sup - prest: Rest Thee soft - ly, rest Thee soft - ly, soft - ly rest!
 im Gra - be zu: Ru - he sanf - te, ru - he sanf - te, sanf - te Ruh'!

tone.. sup-prest: Rest Thee soft - - - - ly, rest Thee soft - ly, softly rest!
 Gra - - - be zu: Ru-he sanf - - - - te, ru - he sanf - te, sanf-te Ruh'!

pp *f*

.... in tones sup - prest: soft - ly rest, rest Thee soft - ly, soft - ly rest!
 im Gra - be zu: sanf - te Ruh', ru - he sanf - te, sanf - te Ruh'!

in tone sup - prest: soft - ly rest, rest Thee soft - ly, soft - ly rest!
 im Gra - be zu: sanf - te Ruh', ru - he sanf - te, sanf - te Ruh'!

in tone sup - prest: soft - ly rest, rest Thee soft - ly, soft - ly rest!
 im Gra - be zu: sanf - te Ruh', ru - he sanf - te, sanf - te Ruh'!

tone.. sup - prest: soft - ly rest, rest Thee soft - ly, softly rest!
 Gra - - - be zu: sanf - te Ruh', ru - he sanf - te, sanf-te Ruh'!

p *pp* *f*

p *pp* *f*

p *pp* *f*

A - round Thy tomb here sit we weep-ing, and mur - - - mur low,
 Wir set - zen uns mit Thrä-nen nie - der, und ru - - - fen dir

A - round Thy tomb here sit we weep-ing, and mur - - - mur low,
 Wir set - zen uns mit Thrä-nen nie - der, und ru - - - fen dir

A - round Thy tomb here sit we weep-ing, and mur - - - mur low,
 Wir set - zen uns mit Thrä-nen nie - der, und ru - - - fen dir

Con 8va

in tone sup - prest: Rest Thee softly, Rest Thee soft - ly, soft - ly rest!

..... in tone sup - prest: Rest Thee soft-ly, f Rest Thee soft - ly, soft - ly rest!
 in Gra - be zu: Ru - he sanft - to, ru - he sanft - to, sanft - to Ruh'!

in tone sup - prest: Rest Thee soft-ly, Rest Thee soft - - ly, softly rest!

in tone sup - prest: Rest Thee soft - - ly, Rest Thee soft - - ly, softly rest!
 in Gra - be zu: Ru - he sanft - - - to, ru - he sanft - - - to, sanfte Ruh'!

in tone sup - prest: soft-ly rest, Rest Thee soft - ly, soft - ly rest!

..... in tone sup - prest: soft-ly rest, Rest Thee soft - ly, soft - ly rest!
 in Gra - be zu: sanft - to, Ruh', ru - he sanft - to, sanft - to Ruh'!

in tone sup - prest: soft-ly rest, Rest Thee soft - - ly, softly rest!

in tone sup - prest: soft - ly rest, Rest Thee soft - - ly, softly rest!
 in Gra - be zu: sanft - to, Ruh', ru - he sanft - - to, sanfte Ruh'!

Long, ye wea - ry limbs, lie sleep-ing!

Ruht ihr aus - ge - sog - nen Glic - der,

Long, ye wea - ry limbs, lie sleep-ing!

Ruht ihr aus - ge - sog - nen Glic - der,

Rest ye soft - ly, rest in

Ru - het sanf - te, ru - het

Rest ye soft - ly, rest in

Rest...

Ru -

long, ye wea - ry limbs, lie sleep-ing!

ruht ihr aus - ge - sog - nen Glic - der!

long, ye wea - ry limbs, lie sleeping,

ruht ihr aus - ge - sog - nen Glic - der,

peace!

wohl!

peace!

Rest ye soft - ly, rest in

Ru - het sanf - te, Ru - het

Rest ye soft - ly, rest in

Rest...

Ru -

This cold stone.... a - bove Thy head, Shall to ma - ny a
 Eu - er Grab und Lei - - - chen - stein, soll dem ängst - li -

This cold stone a - bove Thy head, Shall to ma - ny a

peace!
 wohl!
 peace!

.... ye!
 - het!

care-worn conscience Be a sweet re - freshing pil - low ; Here the soul find peace - -
 chen Ge - wis - sen ein be - que - mes Ruhe - kis - sen und der See - len Ruh

care-worn conscience Be a sweet re - freshing pil - low ; Here the soul find peace - -

Rest Thee
 Ru - het
 Rest Thee
 Rest
 Ru

p

ful, the soul find peaceful bed. Closed in bliss,
 - statt, der See - len Ruhstatt sein. Höchst ver - gnügt,
 ful, the soul find peaceful bed. Closed in bliss,

soft - ly, soft - ly rest!
 sanf - te, sanf - te ruht!
 soft - ly, soft - ly rest!

..... Thee!
 het!

p bliss di - vine, slum - ber now the wea - ry eyes.
 höchst ver - gnügt schlum - mern da die Au - gen ein.
pp

bliss di - vine, slum - ber now the wea - ry eyes.
 höchst ver - gnügt schlum - mern da die Au - Gen ein.
pp

bliss di - vine, slum - ber now the wea - ry eyes.
 höchst ver - gnügt schlum - mern da die Au - gen ein.
pp

bliss di - vine,..... slum - ber now the wea - ry eyes.
 höchst ver - gnügt schlum - mern da die Au - gen ein.

First system of piano introduction. Treble and bass staves. Treble staff begins with a forte (*f*) dynamic. The music is in a minor key with a 3/4 time signature.

Second system of piano introduction. Treble and bass staves. Dynamics include *p* (piano), *pp* (pianissimo), and *f* (forte).

Vocal entry, first system. Treble and bass staves. The vocal line is in the treble staff. The lyrics are: "A - round thy tomb here sit we weep-ing, And mur - - mur low, Wir set - zen uns mit Thränen nie - der, und ru - - fen dir".

Vocal entry, second system. Treble and bass staves. The lyrics are: "A - round thy tomb here sit we weep-ing, And mur - mur low, in Wir set - zen uns mit Thränen nie - der und ru - fen dir im".

Vocal entry, third system. Treble and bass staves. The lyrics are: "A - round thy tomb here sit we weep-ing, And mur - - mur low, Wir set - zen uns mit Thränen nie - der, und ru - - fen dir".

Vocal entry, fourth system. Treble and bass staves. The lyrics are: "A - round thy tomb here sit we weep-ing, And mur - - mur low, Wir set - zen uns mit Thränen nie - der, und ru - - fen dir".

Vocal entry, fifth system. Treble and bass staves. The lyrics are: "A - round thy tomb here sit we weep-ing, And mur - - mur, murmur low, Wir set - zen uns mit Thränen nie - der, und ru - - fen, ru - fen dir".

Vocal entry, sixth system. Treble and bass staves. The lyrics are: "A - round thy tomb here sit we weep-ing, And mur - mur low, in Wir set - zen uns mit Thränen nie - der, und ru - fen dir im".

Piano accompaniment, final system. Treble and bass staves. The piano part continues with a steady accompaniment.

p *f*

.... in tone sup-prest: Rest Thee soft-ly, rest Thee soft - ly, soft - ly rest!
 im Gra - be zu: Ru - he sanf - te, ru - he sanf - te, sanf - te Ruh'!

in tone sup-prest: Rest Thee soft-ly, rest Thee soft - ly, soft - ly rest!
 im Gra - be zu: Ru - he sanf - te, ru - he sanf - te, sanf - te Ruh'!

in tone sup-prest: Rest Thee soft-ly, rest Thee soft - ly, soft - ly rest!
 im Gra - be zu: Ru - he sanf - te, ru - he sanf - te, sanf - te Ruh'!

tone.. sup-prest: Rest Thee soft - - - ly, rest Thee soft - ly, softly rest!
 Gra - - - be zu: Ru-he sanf - - - te, ru - he sanf - te, sanf-te Ruh'!

pp *f*

.... in tones sup - prest: soft - ly rest, rest Thee soft - ly, soft - ly rest!
 im Gra - be zu: sanf - te Ruh', ru - he sanf - te, sanf - te Ruh'!

in tone sup - prest: soft - ly rest, rest Thee soft - ly, soft - ly rest!
 im Gra - be zu: sanf - te Ruh', ru - he sanf - te, sanf - te Ruh'!

in tone sup - prest: soft - ly rest, rest Thee soft - ly, soft - ly rest!
 im Gra - be zu: sanf - te Ruh', ru - he sanf - te, sanf - te Ruh'!

tone.. sup - prest: soft - ly rest, rest Thee soft - ly, softly rest!
 Gra - - - be zu: sanf - te Ruh', ru - he sanf - te, sanf-te Ruh'!

p *pp* *f*

p *pp* *f*

p *pp* *f*

A - round thy tomb here sit we weep-ing, and mur - - - mur low,
 Wir set - zen uns mit Thrä-nen nie - der, und ru - - - fen dir
 A - round thy tomb here sit we weep-ing, and mur - - - mur low,

Con Sva.

in tone sup - prest: Rest Thee soft-ly, Rest Thee soft - ly, soft - ly rest!
 in tone sup - prest: Rest Thee soft-ly, Rest Thee soft - ly, soft - ly rest!
 im Gra - be zu: Ru - he sanf - te, sanf - te, sanf - te Ruh'!
 in tone sup - prest: Rest Thee soft - - - ly, Rest Thee soft - - ly, softly rest!
 in tone sup - prest: Rest Thee soft - - - ly, Rest Thee soft - - ly, softly rest!
 im Gra - be zu: Ru - he sanf - te, sanf - te, sanf - te Ruh'!
 in tone sup - prest: soft-ly rest, Rest Thee soft - ly, soft - ly rest!
 in tone sup - prest: soft-ly rest, Rest Thee soft - ly, soft - ly rest!
 im Gra - be zu: sanf - te Ruh', ru - he sanf - te, sanf - te Ruh'!
 in tone sup - prest: soft-ly rest, Rest Thee soft - - ly, softly rest!
 in tone sup - prest: soft - ly rest, Rest Thee soft - - ly, softly rest!
 im Gra - be zu: sanf - te Ruh', ru - he sanf - - - te, sanfte Ruh'!

pp FINE.